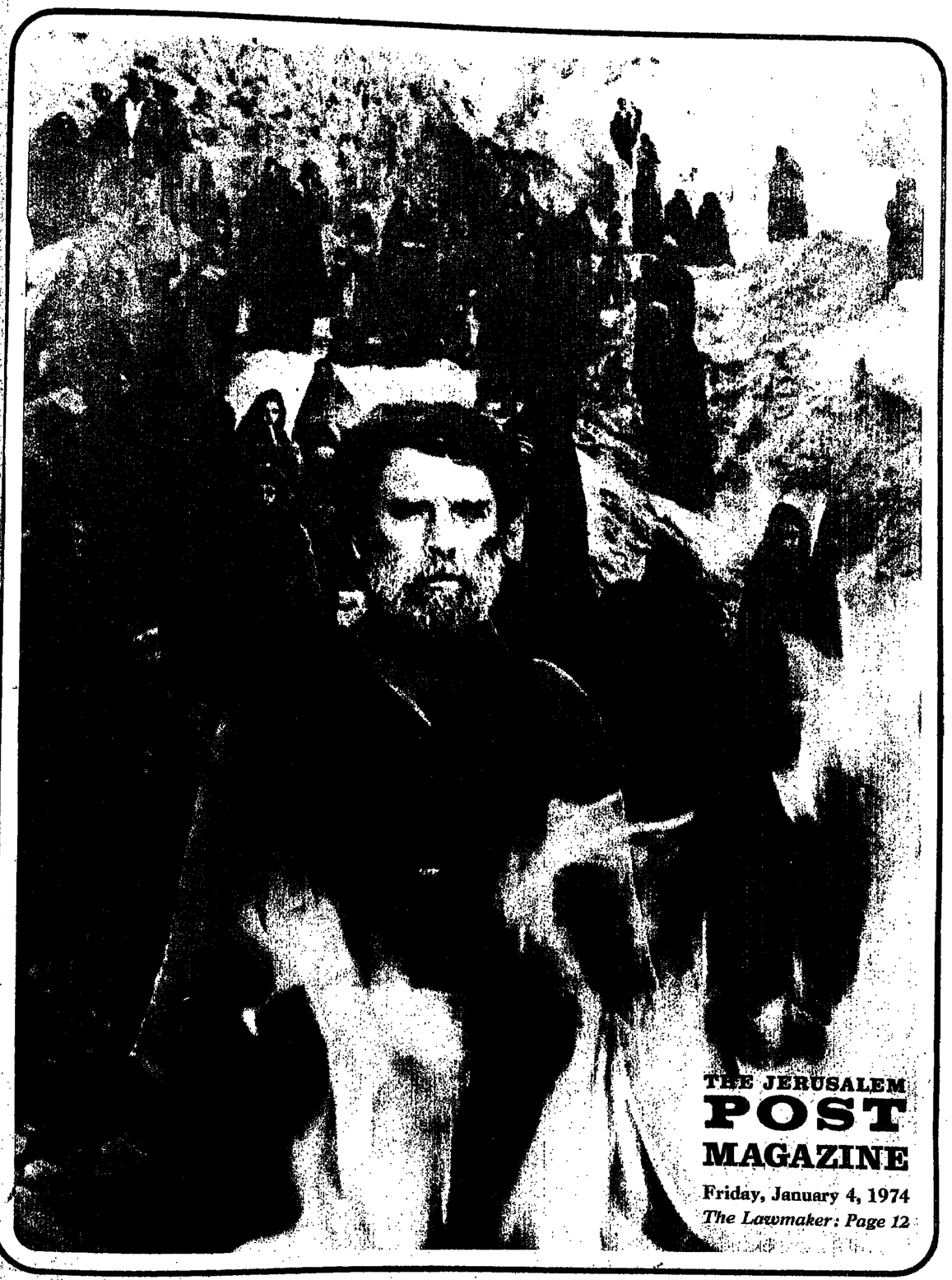

THE JERUSALEM
POST
MAGAZINE
Friday, January 4, 1974
*The Lawmaker: Page 12*

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THE JERUSALEM POST MAGAZINE

# In this issue


| | Page |
|---|---|
| Mark Segal does a post-election round of interviews with four campaign leaders. | 5 |
| Yosef Goell concludes that nothing much has changed as a result of the polls. Philip Gillon describes the efforts of Israel Broadcasting to reach audiences round the world. | 6 |
| In Christian Comment, Oikoumenikos examines the problems of Israel's current isolation in the world at large. | 7 |
| Martin van Creveld seeks to apply the lessons of history to the Geneva peace conference. | 8 |
| The Book Section reviews Elie Wiesel's latest novel; a new biography of Hitler; a study of the biographer, Emil Ludwig; a history of the "sovereign state" of I.T.T.; and two books on Virginia Woolf. | 9 |
| "Moses the Lawgiver": Pictures by David Rubinger of the making of a television series in Eilat. | 12 |
| Hadassah Bat Haim does her patriotic duty and rides a bicycle. Haim Shapiro suggests ways of livening up the luf. | 14 |
| Tora and Flora. | 15 |
| Meir Ronnen pays a tribute to the late Zvi Gali, an Israeli painter. | 16 |
| Mendel Kohansky compares a new Habimah production with a play by a visiting German company. Yohanan Boehm discusses the anti-war theme in music. | 17 |
| Philip Gillon and Helga Dudman tackle the media coverage of the election. | 19 |
| Crossword, George Levinrew on Bridge and Eliahu Shahaf on Chess. | 20 |


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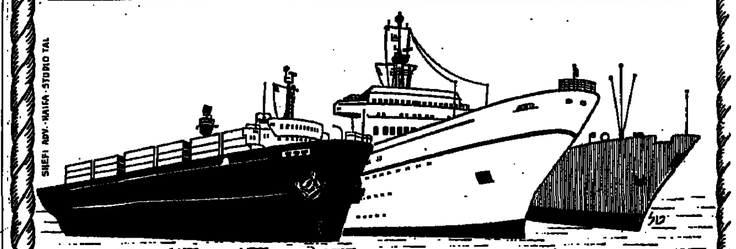

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## 1. state of the engine

The first rule for saving petrol is to keep the engine in good condition and the petrol feed and ignition systems well tuned. The crankcase ventilation system (the breather for the engine interior) must be in good order. Check that the choke in the carburetor is not partially in operation, when the control is "off". Do not try to save on changing the sparking plugs. Do not neglect the air filter.

## 2. starting & acceleration

With modern cars warming up the engine on starting is unnecessary. Avoid extreme rates of acceleration, do not push right down on the accelerator. Control the speed by gradual changes of accelerator position. Avoid sudden stops, reduce speed gradually when coming up to traffic lights

## 3. gear box

Do not stay too long in low gear; change up as soon as possible. Remember that first gear is for starting and not for excessive acceleration.

## 4. travelling speed

Avoid high speeds. Wind resistance is proportional to the cube of the speed, (if you double your speed, wind resistance increases by a factor of 8). This is the most important factor in petrol economy.

## 5. engine idling

Do not leave the engine idling for long periods; switch off. Less petrol is used in starting a warm engine than in idling.

## 6. tyres

Make sure your tyres are inflated to the correct pressure In particular, beware of low pressures ("flat" tyres). Unbalanced wheels also increase petrol consumption.

## 7. brakes

Use the brakes as little as possible. Change down and use engine braking. In a car with automatic transmission change to position 2 before you reach sharp corners or steep and serpentine roads

## 8. route planning

Try and combine short journeys in town. Well planned-out regular your trips yields petrol economy

## 9. petrol

Use petrol of the right octane for your car – the grade recommended by the manufacturer.

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Use high quality lubricating oils of the grades recommended by the manufacturer for the correct season. Worn-out lubricating oil washes, polish

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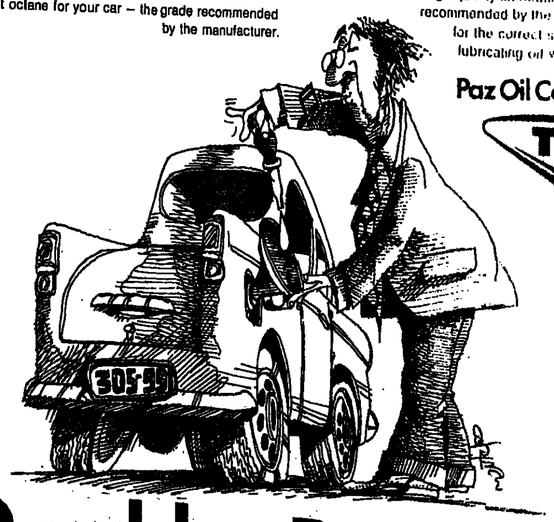

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# POST MORTEM

# Party leaders discuss the Elections

**Mark Segal**

THE ELECTIONS ARE over, the painful rain of words and images has stopped; and now has come the morning-after-the-night-before for many of our politicians.

There has been a shift to the right and a protest vote against the party machines which brought Shulamit Aloni back into parliamentary life with a bang, reinstated Hanania Gibstein as Mayor in Rishon Lezion and shook up Tel Aviv Town Hall and, together with it, Mayor Yehoshua Rabinowitz' reputation as a political wizard.

Questions galore are being asked: Was it a vote for or against the doves in the Alignment? Was it a mandate for reform in Knesset and municipal electoral systems? Was it indeed a protest against the bossism of the party machines? These are only a few of them.

I planned to talk again to the campaign chiefs of the main parties whom I interviewed a week before election day. They are all exhausted after the intensive four-week campaign and the nerve-racking election night and already involved in the pre-coalition manoeuvring, meanwhile waiting warily for the count of the soldiers' votes, which may yet alter the allocation of seats.

I managed to get hold of three of the four men I interviewed before December 31 — the Alignment's Avraham Ofer, the National Religious Party's Michael Hazani and the Independent Liberals Hillel Seidel. The Likud's Simha Erlich was already away on a well-earned vacation, so Likud co-chairman, Elimelech Rimalt, kindly granted me an interview.

MR. OFER was less disturbed about the results two days after the polls than during the hectic night when he told TV viewers that they might have to call new elections soon. He remembered that his predictions had come true, with the Alignment returning 50 "plus or minus" and the Likud around 40 seats. But behind his words one sensed a man on the defensive, which is not surprising, for he is reportedly the centre of the wave of recriminations sweeping his party in the wake of the loss of five or six seats. Being a vocal spokesman of the group that brought the Alignment line round to a less activist platform in security and foreign affairs than that associated with the Meir-Dayan-Galili trio, Mr. Ofer is under attack for having lost votes to the Likud.

He does not see things that way at all. "Weighing everything up," he said, "I do not think in retrospect that I would have adopted a different propaganda line. Generally speaking I think that 50 or 51 seats is an achievement of some importance, indeed extraordinary, taking into account what we had to work against, and the background to these elections."

He did have a complaint that the top party leadership did not get as much involved as did, for example, Likud's Menahem Begin, in his party's campaign.

"I have already used the analogy between the Alignment election campaign and the Yom Kippur War, that in both cases the battle was won by the rank and file and not by the big brass. If anything the Alignment victory was due to the devotion of masses of ordinary members' plus a well-organized machine."

He did not see the election trends as a vote against a dovish line: on the contrary, he believed "that the Professors for Alignment" campaign justified itself and saved "at least two mandates" from going to other lists. Thereby he cleared up a mystifying situation, since Labour Party Secretary-General Aharon Yadlin, in a pre-election interview, had said that this campaign had nothing to do with the official Alignment election drive, because of its implied promise to oust Premier Meir and Defence Minister Dayan.

Mr. Ofer thought the professors' appeal influenced the undecided in the Alignment's favour. No, he did not think that this drive had the counter-effect of driving Dayan supporters into the Likud's arms and he discounted the influence of such newspaper articles as that of "Haaretz" editor Gershom Schocken, who had urged those wishing to strengthen Mrs. Meir and Mr. Dayan in the Alignment to vote Likud.

On the other hand, Mr. Ofer wondered whether the appeal of Yigal Hurwitz to ex-Rafi voters to come over to the Likud had had an effect, "because there was no energetic response for ex-Rafi inside the Alignment." Generally speaking, Mr. Ofer says the Alignment lost more votes to the dovish lists than to the Likud, and he includes the I.L.P. in this account.

He was ready to concede that Mrs. Aloni reaped protest votes against the party apparatus. He noted that in past years, disgruntled Mapai voters always opted for lists close to the party, from time to time increasing the strength of Ahdut Ha'avoda and the Progressives (now I.L.P.) but he doubted whether Mrs. Aloni's Civil Rights list could survive for long if it did not become part of a larger party.

As for the Likud, Mr. Ofer considers their success to be "a fluke, a one-time increase" which he strongly doubted would be repeated. Thus, he was pleased that the Likud had been neutralized and he discounted Menahem Begin's pretensions to be able to block territorial compromise should a real peace agreement be forthcoming.

THE LIKUD Co-Chairman, Dr. Rimalt, was confident that the soldiers' would swing his party to 39 seats, "and believe me that the difference in parliamentary terms between 38 and 39 seats is much more than one seat."

He regards the drop in the Alignment's and the increase in the Likud's strength as reflecting public protest over the failings linked to the war and its aftermath. He also definitely believes that there was a vote against the minimalist and dovish trend which had begun to prevail in the Alignment.

"It would not be going too far out on a limb to say that we benefited from the votes of those citizens who used to vote for Ben-Gurion's line in Mapai who object to the line associated with Sapir and Ofer and want to strengthen the policy of Golda and Dayan. Yes, I agree with my colleague Arye Dulzin that we have witnessed a reaffirmation of the Zionist vote in these elections."

Dr. Rimalt also believes that the Likud benefited from the mistakes of the Alignment propaganda line. He felt that the "Professors for Alignment" drive had been counter-productive. While it did not change the left-leaning vote (which was going to Moked anyway), it helped the Likud with those voters who were annoyed at what they felt was basically a dishonest attempt by "a campaign organization promising to get rid of the heads of its own list."

Speaking generally, Dr. Rimalt considered that these elections had provided a turning-point in the annals of Israeli democracy.

"We have now two almost equal blocs in our parliament and the Likud has justified its inherent promise of a change in the old set-up where there was one big party and so many splinter groups. After all, before, there was a gap of 26 seats between the Alignment and the Likud, today it has shrunk to 13 or 12. Indeed an historic development."

Dr. Rimalt did agree that the municipal elections had demonstrated that there was an overwhelming popular mandate for direct mayoral elections. However, his party still clung to their demand for election by a 50 per cent majority and not the 40 per cent plurality advocated by the Alignment.

The Likud leader believed that his party's campaign line had proven itself, and as to the propaganda line, he was ready to concede that it was the "fruit of a compromise between the component groups in the Likud."

Dr. Rimalt ridiculed Mr. Ofer's dismissal of half a million voters as "a fluke." As a matter of fact, he said, the trends over the past elections had shown the Labour Party to be on the downgrade and only managing to hold on by combining with smaller Labour factions.

Linking this to the local elections, Dr. Rimalt noted the great number of voters who came out for Tel Aviv's Likud candidate, Shlomo Lahat, despite an enormously expensive campaign by the Labour Alignment. Indeed, he felt that the Labour propaganda line had served Lahat's campaign because it annoyed voters a lot. But he thought the vote for Lahat was also a vote against Rabinowitz and expressed popular revulsion at the domination of the country by Labour Party machines operating from behind closed doors.

"This was certainly no fluke and certainly no one-time phenomenon, whatever Ofer says," Dr. Rimalt declared.

THE MAN who ran the National Religious Party's campaign, Social Welfare Minister Michael Hazani, says that the drop of the Alignment and the rise of the Likud was to be expected. He reminded me that before the elections, he had discounted the great expectations of the small lists. The same applied to polls indicating a steep decline for the NRP; this never materialized, and he was hopeful that once the soldiers' votes came in, they might even have 12 seats.

"The elections have proved that our public is loyal and stable. This is truly encouraging. The increase in the number of voters came both from younger and older people who, though traditional in outlook, used in the past to vote for Mapai. Today they have found their way to us because they hearken to our call to protect the spiritual and moral values of Israel society and to keep it a Jewish state, and not just a country with Jewish citizens. They also appreciate the value of our education and are impressed by the youth it produces. Indeed, I am aware that a number of non-religious people voted for us because they support us on the spiritual content of our national values.

"I think we were right to talk not only about borders and security matters but also about internal affairs. We dwelt on the need for narrowing the social gap and on educational problems and there was a response to our approach."

Moreover, the NRP had attracted voters because of its stress on settlement work by its young followers. "We showed that we not only discuss these issues but do something about them."

The fact that the NRP adhered to the traditional Zionist stand on "preserving our ancestral heritage in the Land of Israel" had also brought in votes, and on this matter the Minister felt that the trend indicated that the voters were not happy with the dovish trend in Alignment councils.

Mr. Hazani also explained that the NRP had earned votes among Arabs, not only from the older generation but also among younger, professional people. The latter, he said, were concern at the destructive influence on their way of life of secular patterns. "They dislike the clans who support the Alignment and abhor Rakah, so they come to us," he explained.

Analyzing the propaganda campaigns of the various parties, Mr. Hazani said the lines adopted by both the Alignment and the Likud "were an insult to the intelligent voter. I think we were much more serious in our appeal."

SPEAKING FOR the Independent Liberals, Mr. Hillel Seidel believed that the soldiers' vote would bring his party their fifth seat, which meant that they had improved their position. They intended to keep their election promises, and if asked to join the coalition would put emphasis on the question of religious legislation. They would insist on reviving the Cabinet committee on defence and also on the establishment of a Cabinet committee to guide Israel policy at the Geneva conference. On these two issues they believed they could reach a joint front with the NRP, though he cautioned that there might be a problem with the maximalist elements among the religious.

Discussing the results, Mr. Seidel said the ILP got votes from people dissatisfied with the Alignment on top of the 47,000 they won in the Histadrut elections. He believes that, of their thousands of extra votes, one third came from people who opted for the dovish line on defence and foreign affairs; but the majority were simply fed up with bureaucracy and the Alignment's conduct of internal affairs and the economy. A similar protest vote went to Shulamit Aloni, who hardly dwelt on external issues but concentrated on the quality of life at home. That was why they had made an agreement with her Civil Rights List to pool surplus votes.

Mr. Seidel also brought up the interesting point that his party won votes from Soviet immigrants who wanted a liberal type of government. He noted that the Alignment did badly among Soviet newcomers compared with the Likud, which did very well indeed.

He believed that even his party would now have to review its position on electoral reform generally in the light of the election results. The Rishon Lezion results were the best proof of the public will and the need for changes.

Speaking generally Mr. Seidel did not think the vote did anything to support claims that there is a right-wing trend in the country. There was a clear protest vote in connection with the failings linked to the war; but there was also a vote against any Government going too far in submitting to outside pressure on Israel's security interests.

"It is important," said the ILP leader, "that the Americans should appreciate that the Government of Israel is not entirely at liberty to do everything that Washington wants, for there is strong opposition to this."

# ELECTION ANALYSIS

## Yosef Goell

THE ISRAELI voter has done it again.

After all the talk of electoral changes of landslide proportions, after the "earthquake" which was said to have traumatized the electorate as a result of the Yom Kippur War and its aftermath, not much has changed.

The Labour Alignment, which before the war was expected to lose about three or four of its 57 seats, actually lost five or six. The Likud opposition, which before the war was projected as gaining up to six seats above its 31-seat base point, did exactly that. The Religious parties have retained their traditional strength of 17-18 seats, give or take one seat. The predominantly Arab Communist list — Rakah — gained one only and not the major gain which was forecast as an expression of renascent Israeli-Arab nationalism after the war. The minor parties have remained minor, with small shifts from Ur Amor to the new Moked list and Shulamit Aloni. The Black Panthers — both varieties — seem not to have attained the minimum needed for even one seat.

No basic change is, of course, a continuation and a reaffirmation of the long-standing Israeli electoral pattern. With all the minor ups and downs of the previous seven Knesset elections, the basic pattern was maintained: the Labour Alignment or its major predecessors (Mapai) have always been returned as by far the major party, but always short of an absolute majority, so that they have always been forced to seek partners for a coalition government; the major opposition party — Likud (Gahal, the Liberals, Herut)—has always hovered around one-half the size of the Labour Party, thus making it mathematically, as well as politically, impossible for it to figure in any alternative coalition arrangement; the Religious have always formed the third largest bloc and served as the most convenient and cheapest coalition partners for the Labour Party. All the other parties have been relatively small and figured marginally as unimportant coalition partners or as vociferous dyed-in-the-wool oppositionists in the Knesset, often lending that body its only semblance of life and parliamentary interest.

Despite the fact that in its 25 years of political history, Israel has had over 20 events which can qualify as "government crises" by Israeli standards, and despite the plaints of politicians over the instability of Israeli politics, the fact is that our political system has been one of the most stable — if not *the* most stable in the world during this period. Compared with the United States, Britain, France, the Soviet Union, China, Egypt (to mention but a few examples of democratic, totalitarian and military states) we are stability itself, if one does not permit oneself to be misled by the froth on the surface of politics but judges, rather, by the identity of the persons and groups who have been running the government apparatus. In this sense, one can legitimately assert that in Israel the same group or groups, and in some cases the same individuals, have been in power since 1948. Some would claim that they have been in power since 1935, in the Yishuv and in the Zionist movement which preceded the State of Israel.

The fact of nearly no change in this week's elections should therefore not have come as a surprise were it not for the war. The public opinion polls for the two months since the end of the fighting, and the more impressionistic but no less valid finger-on-the-pulse interpretation of the mood of the Israeli electorate, seemed this time to point to voter disenchantment of major proportions with the ruling coalition, and especially with the Labour Alignment and its top leaders.

The deep sense of confusion as to how to express this disenchantment was reflected in the public opinion polls, which continued, right up to the election, to report between 30-40 per cent of their samples as answering "I don't know," or "Haven't made my mind up yet." What seems to have happened is that for most voters, their confusion overcame whatever factors militated for a change in their voting habits, and they tended for the most part to return to these habits.

AN ATTEMPT to provide an explanation for this sense of confusion focuses primarily on two factors: the rigidity of the major parties allied to a failure to define their policies; and the very special relationship which exists between the top leaders of Israeli parties and their supporters.

The first factor expressed itself in the refusal of the major parties to reopen their candidate lists again after the war, while at the same time obfuscating their positions on the crucial questions which had now come to the fore. The problem of believing or not believing what the politicians were saying now became of primary importance.

The Alignment which ran a campaign identifying itself as the party of peace, was confronted with the difficulty of persuading the doubters that Golda Meir, Moshe Dayan, Israeli Galili, Pinhas Sapir, Yigal Allon, and Lyova Eliav shared their interpretation of peace and what should be given up to attain it. The Likud, which adopted the stance of guardians against the dismemberment and destruction of Israel, was faced with a similar difficulty of persuading the hesitant voter that all its members were as intransigent as its leader Menahem Begin sounded, and that the Liberals, Rafi and other constituent groups would not opt for less radical positions when and if the moment of truth came at Geneva.

In other words, in the case of the larger parties — the Alignment, the Likud and the National Religious Party — the voter was being asked to vote for intrinsically contradictory positions and leadership groups.

The special problem of the Israeli voters' relationship with top political leaders was especially evident in the case of Gahal. There is more than a hint of validity in the belief that were the Likud headed by anyone but Menahem Begin, much more of the anti-Alignment protest vote would have gone to Likud; for if anything has been proven in seven previous election campaigns it is that the mass of Israeli voters simply does not trust Mr. Begin.

The problem arises from the fact that Mr. Begin has an emotional stranglehold on the loyalties of his party — Herut — and it is unthinkable in Israeli political terms that he should be "dumped" by his party, just because he has failed to lead it to victory in seven tries.

Israeli politics and Israeli parties simply do not work like that, which is the main reason why many voters who were apparently prepared to vote against the Alignment, thought better of it at the last moment when they realized that the alternative was even more frightening.

WHAT NOW? In a way, the electoral results are the worst of all possibilities, in the sense that it is not at all clear what the mandate of the electorate has been. If one considers the Likud, the majority of the National Religious Party, and Messrs. Dayan and Galili and some of their followers in the new Alignment faction in the Knesset as against the majority of the Alignment, part of the Religious parties, the Independent Liberals and the smaller parties of the Left, we are faced with a near-perfect 50-50 stand-off in regard to the major issue which will confront Israel in the next few months: how much to give up in return for what. The voter has given no clear answer to this problem. This does not mean that there should be any unusual difficulties in forming a coalition — if the prospective partners can only agree to continue being vague and non-specific on this issue as long as possible.

The talk of some Labour Party "doves" of getting rid of Dayan and his followers after the election might have been realistic if the Alignment had won close to 60 seats: it is politically suicidal and impossible today. The other possibility, of Mr. Dayan and his followers leaving the Alignment and joining with the Likud and the Religious in an alternative coalition, is also not in the cards, mathematically. The most feasible prospect would seem to be for a renewal of the Alignment-Religious-Independent Liberal coalition, but on a very unstable basis which would tend to come apart as soon as hard decisions were forced on Israel in regard to Geneva and the questions of war and peace, territorial retreat and partial arrangements with the Arabs.

The comment of the head of the Alignment's campaign, Mr. Avraham Ofer, on the morning following the elections, that new elections might have to be held in the not too distant future in order to elicit a more clear-cut mandate may have come as a surprise, but was not altogether unreal. But even such an unprecedented step would hardly remedy matters if the parties did not, in the interval, take major steps to clarify their positions on issues and to re-order their leadership so that the Israeli voter could know what and whom he would be called to vote for. If such a process were to begin now, it might well be the harbinger of a new era in Israeli politics.

# Battle of the airways

The news in English team at work in the studio.

## Philip Gillon

DURING THE Yom Kippur War, the Division for Broadcasts Abroad and to Immigrants of the Israel Broadcasting Services—the cumbersome title has replaced *Kol Zion Lagola* — broadcast 22 programmes a day, working round the clock. Victor Grajewski, the Director, claims proudly that at one stage, El Al and his Division were the only links between the Israelis and the world, apart from those provided by foreign correspondents. He has a hundred of letters to prove his claims.

Thus Howard Picker, of Albany New York, wrote on November 7:

"We in America are extremely anxious to hear Israel and urge you to develop this medium. The broadcasts of our detractors are more powerful than ours and the news here is often inaccurate. We find it difficult to comprehend why Radio Cairo is so much more powerful than Radio Israel. We Jews should not let this happen. America should be inundated with broadcasts from Israel by short wave. This is a battle that also must be fought."

The position in fact is that the United States is the worst served country as far as short-wave broadcasts from Israel are concerned. Part of the problem is that short-wave reception went out of fashion with the advent of the transistor: nevertheless, Mr. Grajewski claims, there are many millions of Americans with short wave sets just gasping for full programmes from Israel.

At present, news from Israel is broadcast on medium waves by station WEVD in New York to which *The Jerusalem Post* telephones a four-and-a-half minute news review four times a week which is broadcast at 8 p.m. EST. Mr. Grajewski provides WEVD with a 20-minute taped Hebrew programme twice a week, as well as other taped material. But WEVD, known as "the ethnic station" because it carries many foreign language programmes, is confined to New York.

The programmes broadcast in English in Israel, at 1.30 p.m. and 8.30 p.m. local time, are relayed to America — but are heard there at 8.30 a.m. and 2.30 p.m. EST time, very unsatisfactory hours indeed.

Mr. Grajewski maintains that what is needed for radio contacts with the U.S. is short-wave broadcasts of something like 30 minutes a day broadcast from Jerusalem at three or four in the morning, which means that they could be heard in the U.S. at 10 p.m. EST, a good listening hour for eager auditors.

AS PROOF of the interest taken by Americans in reports emanating from Israel, he quotes the fact that, in one of the programmes relayed to the U.S., mention was made of the need for transistors for soldiers at the front. This resulted in offers of 10,000 transistors.

Radio Cairo is certainly not niggardly in its use of the air waves. It broadcasts in 48 languages, and has an English programme lasting eight hours a day that can be picked up with ease anywhere in the world. Compared with this, Israel provides a regular one hour in the evening to Europe and South Africa, with a possible addition sometimes of another 45 minutes.

N.J. Pines, of the Department of Political Studies, University of the Witwatersrand, Johannesburg, wrote a letter on October 23 of mixed praise and criticism:

"I am writing to congratulate you upon your superb coverage of the current Middle East crisis. Like Israel herself, your broadcasts stand out as beacon of light radiating truth and reflective of the same humanity and hope of all that is decent in this duplicity-governed world.

"I am the member of a BBC audience research advisory panel and have already written to them condemning their often-partisan and subtly anti-Israel stance... I urge you to publicise times and frequencies in the local press. I tune into the 10.00 p.m. broadcasts and am amazed that even in this, details of the frequencies used are not given. Sometimes, at the very end, we are told of

*Continued on next page*



CHRISTIAN COMMENT

# CONCERNED CHRISTIANS

## Oikoumenikos

THOUSANDS OF CHRISTIANS from many lands have come on pilgrimage to Israel since the Yom Kippur War. Their motivations have been varied and uniformly admirable, and they are especially welcome at this time, when the timorous might well have thought such a visit inopportune.

As well as those coming in a spirit of pilgrimage, Christians have come from various countries to identify with the people of Israel, to demonstrate by their presence their deep concern over the turn of events, and to learn at first hand the many aspects of the current situation.

One of these visits was initiated by a group of rabbis from Boston, Mass. who invited the Christian clergymen of their city to join them on a tour of Israel so that they might see the country through Jewish eyes. They prayed together, broke bread together, and shared together in a series of consultations with religious leaders of all the monotheistic faiths. The discussion on these shared experiences showed them to have been profitable and enriching to both groups. At the closing session, the Christian participants were able to say that they now had a fuller appreciation of the link between people and land, while the Jewish participants affirmed that they found their own views broadened by exposing their history, their ethos and their passions to their Christian brethren.

The Rev. James Wall, an American Methodist minister, is editor of "Christian Century," an influential magazine enjoying worldwide distribution. In the dual capacity of religious leader and journalist, Mr. Wall arrived at the independent conclusion that he needed to come to Israel to see for himself, rather than rely on official propaganda.

He did things he had never done in his home town, such as studying the Hebrew prayer book with a university scholar; he heard the personal story of a victim of the Holocaust, learned about new dimensions in the Jewish-Christian dialogue, saw refugee camps for himself, and heard testimony from Jews and Christians on how living together improves mutual understanding. As he was leaving the country, this celebrated journalist said something so simple that it was profound: despite the fact that he had been studying Middle East problems for years, he never really understood Israel until this, his first, visit.

Another unusual visit was that of an interfaith group from Springfield, Mass. This homogeneous group of clergymen who share the problems of their home city, now shared the experience of seeing Jerusalem together. After a series of joint visits, during which the exchange of reactions greatly enhanced the meaning of what they saw and heard, they separated according to profession for a two-day exploration in depth of issues and ideals of special interest.

Finally, mention must be made of the study group sponsored by the Graymoor Ecumenical Institute of New York and led by Father Charles Angell, a leading Catholic ecumenist. Before leaving New York on this tour, Father Angell said:

"My concern is for all the people of the Middle East, but the cause of Arab Christians and Muslims is not served by beating war drums, nor by fostering the illusion that somehow Israel will disappear from the earth. I am particularly alarmed by the tendencies of some Christians to walk away from a depressing situation. Apparently some fair-weather friends are willing to turn their backs on the people of Israel, whose very existence is at stake. I hope our small project will indicate that this is not a universal attitude."

ONE OF the Israelis who visited Christians abroad was Professor Shemaryahu Talmon, Professor of Bible at the Hebrew University. He was invited by the University of Munich, together with Professor Benyamin Uffenheimer of Tel Aviv University, to take part in a theological symposium on "Common Bible, Different Religions: The Meaning of the Old Testament for Judaism and Christianity Today." He used the opportunity to attend the meeting of the International Consultative Committee of Organizations for Christian-Jewish Co-operation as well as meetings between leaders with representatives of the World Council of Churches (W.C.C.), and later, with prominent Catholics of the International Catholic-Jewish Liaison Committee. Oikoumenikos asked Prof. Talmon what subjects had been discussed at these meetings.

"At all of them, of course, discussions on the Middle East situation were very prominent; they also dealt with means of fighting anti-Semitism and anti-Israel attitudes among Christians. There were also discussions on basic issues, for instance, about the contribution that Judaism might make to the realisation of the ideal of world community.

"It was agreed that the consultation between W.C.C. leaders and prominent leaders of world Jewry planned for October, 1974, which would probably be held in Jerusalem if the security situation permits, would be devoted to the theme, "The Role of Power in the Mutual Relations of Communities in the Christian and Jewish Traditions.'

"The W.C.C. leaders undertook to investigate the possibility of softening the anti-Israel attitude of Protestant Churches in the Arab countries of the Middle East, and to look into the charge made by Jewish participants of rising anti-Semitism in Church circles in Africa.

"They promised to take action in connection with the prisoners of war in Syria through their representatives in the Arab countries and through the United Nations. Earlier, two staff members of the W.C.C. has visited two Israeli prisoners of war in Syria, and reported that they were in good health.

"The same questions came up in the meeting with the Catholic Committee, penetrating discussions, in an atmosphere of friendship and cordiality, on questions such as the historic right of the Jewish people to the land of Israel, the status of Jerusalem, the religious foundation of the State of Israel. As Jews, we found a great readiness among our Catholic counterparts to consider our standpoint and to accept this as a basis for further discussions. As far as Jerusalem is concerned, we got the impression that the Vatican had in fact dropped the idea of internationalisation of the city."

Prof. Talmon was deeply impressed by the atmosphere of the discussions he had during the theological dialogue in Munich.

"It was a very valuable and frank meeting, a true exchange of theological viewpoints on a high intellectual level, and I have the feeling that this could almost serve as a pattern for what I would consider as the right setting for Jewish-Christian dialogue. Prof. Uffenheimer and I tried to highlight the continuity of Jewish religion from biblical to modern times, against the Christian view which differentiates between biblical Israel and post-biblical Judaism, implying that the development of Judaism after the coming of Jesus goes in a completely different direction. Both sides were prepared to take up the points which were raised by their counterparts and to start on a new investigation."

To illustrate his impressions of the attitude of European Christians to Jews and Judaism, Prof. Talmon described what happened at one of the meetings he attended on Jewish-Christian cooperation.

"I asked several participants whether they met Jews in their daily life. I was rather surprised to discover that some of them had not met Jews for a long time, and had only now met any from Israel for the first time. So one might say that they did not relate to Jews in the context of daily relations. I feel that there is a certain danger in this, because Judaism is identified with Israel, and often with Israeli Government policy, and it is forgotten that Judaism comprises much more than the State of Israel.

"This makes the political dimension an overriding one in the contacts between Jews and Christians. In this connection the influence of the modern 'liberation theology,' which sees Christianity as basically a movement for liberation of the oppressed is strongly felt. The Palestinian movement is easily seen as a liberation movement, with Israel as the oppressor. Such an over-simplification of the case may backlash against Jewry and Judaism."

To avoid this, Prof. Talmon felt that there needed to be a re-emphasis of the basis of modern Israel, namely Zionism as a liberation movement.

"It should also be noted that in the Churches there is a quest for new societal models, and I think it is very important to stress that in the whole of the Middle East only Israel presents a valid attempt to create a new society.

"I met with rather strong criticism of Israeli Government policy," Prof. Talmon went on, "and I found it very important to get across that Israel is not a monolithic society and to point out that some of the criticisms voiced by Christians are shared by a good many Israelis who do not necessarily identify with the extreme left or the extreme right. I must honestly say that the unqualified backing of Israel by very right wing groups like the Axel Springer press empire is a liability, and therefore the more understanding we can find among leftist oriented Christians the better it is.

"I habitually asked my interlocutors, when they attacked me about the legitimate rights of the Palestinians, if they also considered the legitimate rights of Israel, and whether attacks similar to those launched on me were also launched against Palestinians who came to speak to them. If criticism is expressed against the background of an essential acceptance of Israel, it should not be considered a disaster."

Notwithstanding some criticism of Government policy, said Prof. Talmon, his impression was that rank and file Christians were basically sympathetic to Israel. Things were quite otherwise when the hierarchy and Church leadership were concerned.

"CHURCH leaders are concerned with repercussions of their decisions in higher quarters, and the more exalted the Church leaders, the more conscious they are of their constituencies in different parts of the world, especially in the Arab world and the Third World. Sometimes one gets the the impression that political expediency is the overriding consideration.

"Further, I noticed that the hierarchy tends to maintain a stronger missionary stand towards Judaism than does the rank and file. An important element is the influence of the new concept of liberation theology which I have already mentioned. This type of theology is not found among the average churchgoer, but among students and the higher echelons. However, I feel that this movement has already passed its zenith. Moreover, people who wave the banner of Third World liberation feel somewhat uneasy at suddenly finding themselves in the company of countries like Saudi Arabia."

Asked to give some indication of the possibilities of further cooperation between Christians abroad and Israel, Prof. Talmon chose a concrete example.

"Next year, the International Consultative Committee of Organizations for Jewish-Christian Co-operation will deal with the problem of the 'guest workers' in Western Europe, and young Israelis will be invited to be present. This serves a double purpose: on the one hand Israelis will be able to share with Europeans their experience with the Arabs working in Israel, which is not dissimilar to that of the guest worker; on the other hand, they will be able to learn of some of the risks and problems brought about by the presence of large numbers of workers who are not integrated into the society within which they work.

"These and other initiatives," concluded Prof. Talmon, "have strengthened me in the belief that the situation in relations between European Christians and Israel is by no means as bad as was feared in the period of our anguish during the recent war."

# Battle of the airways

*Continued from page 6*

the frequencies to be used in later broadcasts from 23.15 GMT onwards but such broadcasts come too late for this area and do nothing to advise us of the frequencies used for the earlier current broadcast.

"Most people are under the impression that these are on 9009 Khz in the 33m. only. (Is this so?) A close friend bought one of the most sophisticated expensive radios, a Zenith Trans-Oceanic, specifically to listen to Israel, only to learn that 33m is not covered. The same seems to be true of a parallel Sony equivalent..."

Franco Taraglio, from Montanaro, Italy, wrote to say that during the day he got good reception on the 19m. band, but that evening transmissions were very weak — a fact he deplored, since he found the programmes very good when he could hear them. Similar letters have been received from other parts of Europe and Africa.

THE VALUE of the short-wave transmissions to the U.S.S.R. is of course well known: Victor Grajewski maintains that the Voice of Zion has contributed substantially to the development of the Russian Jewish revolution since 1967. So potent was the influence of the Israeli radio that there has been heavy interference with the programmes. This, together with the desire to reach the Jews in South America, led to the building of the powerful new transmitters. When, during the Yom Kippur War, Jerusalem broadcast that plasma was needed for wounded Israeli soldiers, dozens of Russian Jews offered blood, although it was not clear how they could deliver it.

The languages used by Israel for overseas broadcasts are English, French, Hebrew (and easy Hebrew), Russian, Rumanian, Yiddish, Ladino, Mograbi, Georgian, Hungarian, and, in recent weeks, Spanish. This is an impressive list, although it cannot compare with Radio Cairo's formidable 48 different tongues telling the tale of Egyptian conquests and wrongs to the entire world.

MR. GRAJEWSKI'S argument is that the great transmitters now installed are idle for several hours a day. The installation cost millions — using them for broadcasting around the world and around the clock, would involve a comparatively small budget, which he estimates at a few hundred thousand pounds a year. He has a trained and dedicated staff which worked long extra hours in the war, and is willing to take on the Egyptians over the air.

The picture that emerges is that the Foreign Division is the Cinderella of Broadcasting House, and that its operations are looked-on as being of marginal importance. The explanation of this attitude lies in the history of the division. *Kol Zion Lagola* was introduced by the Jewish Agency primarily as a medium to inform the Diaspora of what was happening in Israel, and, it was hoped, to inspire them with a fervent desire to pull up their stakes and move to the Promised Land. To this day the bulk of the budget comes from the Jewish Agency. Its most dramatic success, the contact with the Russian Jews, is a Jewish Agency achievement. The decision to extend the service to reach Latin America in Spanish was also an Agency one, bound up with the desire to promote aliya from the countries concerned.

But the position has changed considerably in recent years, certainly in recent weeks. Radio is the cheapest, quickest and most effective way of presenting a country's point of view. Even allowing for the reluctance of the Israel Army to let any correspondents, local or foreign, find out what is happening, there are many matters about which Israel is willing and even anxious that the world should be informed. A complete change of attitude to broadcasting seems to be necessary: it is a great pity that the air waves are being lost by default to the Egyptians.

# PEACE CONFERENCE

**In getting down to brass tacks at the Geneva Conference, what—if anything—can we learn from the history of previous peace conferences in modern times? MARTIN van CREVELD seeks the answers.**

WITH THE GENEVA "peace conference" now formally opened, the question as to what can and can not be expected from such a gathering has become something of an obsession with the Israeli public. In countless living-rooms all over the country, the same names are heard again and again: Vienna, Versailles and, most important, Munich, which for some obscure reason has been selected as the model for what Israel can expect.

What exactly all these historic examples are supposed to teach us, however, is doubtful and differs according to the person citing them. Is it that no settlement resulting from any of them has ever been "successful"? Or that success depends on justice? Or, perhaps, on realism? What do those terms mean, anyhow? To get an answer of sorts, one needs to take a look at the events behind the names.

By common consent (and according to Dr. Henry Kissinger, who wrote a book on the subject), the Congress of Vienna, which took place from 1814 to 1815, was probably the most successful of all the peace conferences ever held; and if success is measured by the duration of the peace that followed it, it was so. For almost half a century after the Congress closed its doors, no serious war took place in Europe.

Indeed, it would be no exaggeration to say that, except for two major modifications (the unification of Italy and of Germany), the settlement produced in its ballrooms and bedrooms lasted for a full century. Yet this success, such as it was, was hardly the outcome of deliberate policy, deep reflection, justice, or indeed any logical principles at all. Rather, it was based on a whole series of misunderstandings.

To begin with, the prevention of war as such was not even on the agenda of the Congress; the mundane potentates assembled there were much too sensible even to contemplate so Utopian a goal. Instead, they regarded themselves as practical statesmen who, like everybody else before and since, would use the teachings of history in order to avoid its pitfalls. According to their reading, history's main lesson was that, during the past 150 years or so, France had been the main disturber of the peace in Europe. Expecting further French outbursts, they created a United Kingdom of the Netherlands, a strengthened Sardinia-Piedmont and, above all, a "Holy Alliance" consisting of Russia, Prussia and Austria and designed to contain France.

Far from being a success, these arrangements misfired completely. Within 15 years, the United Netherlands fell apart; and Piedmont, instead of serving her designated purpose as a buffer state between France and Austria, actually invited the next round of French aggression in 1859. If the settlement as a whole nevertheless proved remarkably durable, this was due not to the excellence of the arrangements made to support it but, paradoxically, to the fact that the basic assumption on which it rested was hopelessly out of date.

IN 1815, France as a fiery young colt existed only in Vienna's imagination; indeed, she resembled nothing so much as a spent old warhorse. Once the other powers realized this, their anti-French front, which it had been the main purpose of the Congress to establish, disintegrated, and something very much like the traditional balance of power — consisting of England, France, Russia, Prussia, and Austria — was re-established. Whereas, in the 18th century, this very constellation had produced endless wars, the energy required to fight them was now spent, first in suppressing revolution at home, and then, after 1848, in acquiring colonies abroad. The final result was a century of peace such as nobody at Vienna had expected or, perhaps, wanted.

Curiously enough, the view of the Vienna settlement as a success is itself of rather recent vintage. During the 19th century, the most advanced (i.e., liberal) segment of public opinion regarded it as a monstrous abortion. So, in a way, it was. At Vienna, the principal aim was restoration; the realities of power and the interests of dynasties were, to be sure, well taken care of, but only at the cost of complete disregard for the claims of peoples and nations.

The supranational Austrian Empire endured as before. Poland remained divided. Germany was still split into 38 separate states (although even this represented a vast improvement over the 300 there had been before the Napoleonic conquests). Italy failed to become a united country and remained, in Metternich's words, a "geographical expression."

In so far as it simply swept the most potent forces of the new century, democracy and nationalism, under the carpet, the Vienna settlement, far from being a triumph of realism, was the acme of bigotry. And yet this victory of the old, rotten forces of dynastic interest over the fresh, vigorous national movements gave Europe a century of peace unequalled in its history.

Prime Minister Neville Chamberlain: sacrificing right to might.

WHEN, AFTER World War I, the rulers of an exhausted world met at Versailles, they did not thank Vienna for a century of peace; rather, they looked back upon a hundred years of revolution and national unrest which, in their view, had inevitably culminated in the catastrophe of World War I. Far from regarding Vienna as an example, they saw it as a warning and sought to profit from its errors.

Opening their — already outdated — history books, U.S. President Woodrow Wilson and the other "great men" discovered that Vienna, by preferring realism and power politics above justice, was responsible for all their troubles. Having reached this conclusion, they set out to produce a settlement which, by applying justice to the peoples' claim for self-determination, would remove the root cause of war for ever. At Versailles, demographic maps accordingly replaced crowns and sceptres as the *Ultima ratio*.

The results, as we know now, hardly justified these high expectations. To the extent that it left only three per cent of Europe's population under foreign rule — and gave extensive guarantees even to them — the settlement produced at Versailles was quite possibly the most "just" ever; and yet it resulted, within 20 years, in another and even more terrible war.

The reasons for this are obvious. To be lasting, any settlement either had to be acceptable to defeated Germany or had to crush her completely. If the French craving for security and revenge prevented the former, the British sense of justice prevented the latter. The result was a Germany which, while dissatisfied with its lot, was yet left in possession of the means to make that dissatisfaction felt — a singularly unfortunate combination.

In 1938, under the threat of Hitler's mailed fist, the world reluctantly moved a step closer to granting German demands. The Munich conference, in which France and Britain surrendered a part of Czechoslovakia to Hitler, was not, properly speaking, a peace conference at all; usually it is understood as an attempt to remove the threat of war by sacrificing right to might. Its principal architect, British Prime Minister Neville Chamberlain, himself thought so and was much relieved when the crowd which had turned out to meet him on his return to London, instead of pelting him with stones, cheered him as a "jolly good fellow."

Since public opinion, in its relief that the danger of war had been averted, seemed ready to accept Munich as a just settlement, Chamberlain came to believe it himself. Moreover, if justice is defined as the more or less freely expressed will of a people, then that opinion was right. With the benefit of hindsight, we may wonder why on earth the Sudeten Germans (who, after all, were Germans) preferred the horrors of Hitler's totalitarian dictatorship to the benefits allegedly showered on them by Czechoslovak democracy; but, after the application of some subtle pressures, prefer them they undoubtedly did.

THE QUESTION can also be looked at from another point of view. At Munich, the West betrayed Czechoslovakia; a year later, the same Western statesmen heroically refused to be intimidated a second time and set out to save Poland. Czechoslovakia, though betrayed, emerged from the war with her population and economy more or less intact; Poland, saved as she was, lost six million people and reached the end of the war without any economy at all. Ultimately, of course, both countries shared the doubtful joy of falling under Soviet domination; although the result would probably have been the same even if Chamberlain and Daladier, instead of betraying Czechoslovakia at Munich, had proceeded to save her by declaring war against Hitler.

In any case, Munich caused World War II only in so far as World War II actually occurred. Had the rest of Czechoslovakia not started disintegrating in March, 1939 (thus giving the Germans an opportunity to occupy the whole country), or had the West got around to signing a mutual assistance pact with Russia in the summer of 1939, or had Hitler been assassinated, the result might well have been different.

Far from being remembered as a warning of what happens to people who surrender to the threat of force (which according to conventional wisdom, only leads to their being compelled to face even greater force later on), Munich would have entered history as a triumph of justice and realism over the narrow chauvinism of an out-of-the-way East European state. If it has nevertheless come to stand for what it does, this is due as much to Churchill's eloquence as to a presumed historical law that says that appeasement only whets the aggressor's apetite.

MUNICH, which originated in Chamberlain's surrender in the face of superior strength, might even have earned a halo as a victory for justice, were it not for the fact that, one year later, World War II broke out. When that war was over, the democratic leaders who had so successfully crushed the dictators were once more determined to improve on history. This time, accordingly, the questions of right and justice were not even considered. Instead of holding a proper peace conference, such as had followed every major war during previous centuries, the victors simply settled the postwar arrangements between themselves without, for the most part, bothering to make a formal peace at all.

To solve the national question once and for all, whole nations — such as the Saxons in Rumania and the Sudeten in Bohemia — were simply driven out of their homes at an enormous cost in human suffering. Strategic reasoning led to whole countries, such as Poland, being shifted westward without the slightest regard to history or justice. Germany herself was partitioned without anybody offering to consult the German people as to whether they liked the change (some years later, in face of the growing Soviet threat, three of the four parts were just as arbitrarily merged into one state).

The result, curiously enough, has been highly successful. Force, not justice, has largely solved the nationality problem and crushed its remains under the tracks of Soviet tanks. Nobody in Europe, not even the most extreme West German revanchists, now dreams of altering the borders fixed, sometimes simply by the toss of a coin, at Yalta and Potsdam. For almost three decades, Europe has not experienced any serious armed conflict. True, this has only been achieved at the cost of one dictatorship replacing another over much of the continent. Still, it is not a bad record for a settlement which, initially at least, was based on nothing but naked force.

Since 1945, the term "peace" has itself become much more flexible. In olden times, countries either were at war or were not. The postwar period, however, has seen the invention of a state of neither peace nor war. Examples of this are the situation in Vietnam after the Geneva peace conference of 1954 (which the Powers also guaranteed) and, of course, our own relations with the Arabs during a good part of Israel's existence. Whether much more than that can be reached in the conference ahead of us remains to be seen.

In conclusion, we might well ask whether there is anything to be learnt from these confusing facts. First, one might say that most attempts to learn from history have hitherto led to the wrong conclusions. Second, the argument so often heard these days that no good has ever come from any peace conference is totally without foundation. Third, there is no connection whatsoever between a just settlement and a successful one; settlements based solely on force, even to the extent of the parties involved not being asked for their opinion, have on the whole been more successful than others. Fourth and most important, the success of this or that arrangement has often resulted from factors totally unconnected with, and even diametrically opposed to, the assumptions made by its originators.

Perhaps this is as well. Had we been going to Geneva knowing exactly all that is in store for us, we might have been tempted to give up altogether. As it is, we can at least do our best.



# When silence is criminal

**THE OATH** by Elie Wiesel. Translated from the French by Marion Wiesel. N.Y., Random House. 283 pp. $7.95.

**Dan Vogel**

ONCE THE darling of a small coterie of readers, Elie Wiesel has now become the property of Jews on three continents. And he has written about them all—the Jews of Europe of New York, and of Israel. Though this is true, he writes about only one theme — the Holocaust; he is driven by one fear—lest we forget; he is inspired by one dream— Life. It is a tribute to his skill as a story-teller that we do not tire of his tales, though the refrains are constant.

One of the reasons we do not mind the repetition is that he varies the guises of his theme, fear, and dream. "The Gates of the Forest" was a sometimes difficult allegory of survival told through the experiences of a boy hunted by the exterminators. "Dawn" (my favourite among his works) is a beautifully controlled near-stream-of-consciousness novella of a young Holocaust survivor, now a member of the Hagana, who is under orders to liquidate a British officer. "A Beggar in Jerusalem," a book that might have been written by Agnon, depicts Wiesel in his most mystical yet sombre mood, tortured by the possibility that the Holocaust will not be compensated for by Israel and Jerusalem.

Now Wiesel has written "The Oath," a story of a 20th-century blood-libel pogrom in a small Carpathian town and its cosmic aftermath. It is not difficult to discern the Holocaust in miniature: the stupidity, the horror, the torture, the heroism, the utter imposibility of either forgetting it or surrendering to it.

"The Oath" must have had a long germination. The seeds were planted back in "The Gates of the Forest," where Wiesel had explored the motifs of the alienated, lonely escapee and the mysterious *Navvandnik*, the apocalyptic wanderer. Now Wiesel revives them and coalesces both into one character, Azriel, the chief narrator of "The Oath."

The story is divided into three parts. The first concerns Azriel, the sole survivor of his town, Kolvillag, and his meeting with a young would-be suicide; the second contains his reminiscences of Kolvillag as disaster approached, and of the taking of the oath; the last part describes the pogrom itself.

(Roman Vishniac)

When we meet Azriel in Part One, he is already more than a *Navvandnik*. He is an Ancient Mariner in reverse. Both Azriel and the famous old sailor have a deeply significant story to tell and carry it in their hearts from country to country, civilization to civilization, a deathless story. But Coleridge's Ancient Mariner is compelled to tell his story over and over again; Wiesel's Azriel is under oath not to tell it at all. The Ancient Mariner selects "one of three," no other, to relate his tale to — precisely that one who will rise next morn a sadder and a wiser man. Azriel finally breaks his oath to make the near-suicide live, and the young man rises next morn a sadder and a wiser man. Silence, you see, is criminal.

This part of the book is the weakest of the three. Wiesel only partially succeeds in handling three points-of-view, three speakers — Azriel, the young man, and the author; and manipulating three time-sequences — the present, reminiscences of Azriel's childhood, and recollections of his wanderings and adventures after he left the burning town. The use of italics for some of the monologues does not help very much. The style of Azriel's speeches is appropriately lyrical, since he is a disciple of Moshe, mad mystic of Kolvillag. Sometimes Wiesel's lyricism transports the reader. Sometimes, however, the lyricism betrays itself by becoming merely ever-pregnant conundrums like, "Whoever says tomorrow, denies it. Tomorrow exists only for him who does not seek it. And yesterday? Yesterday is Kolvillag: a name to forget, a word already forgotten." Yet from this style rises the sense of mystery and magnitude surrounding Azriel, Moshe, existence, death, and Kolvillag.

IN PART TWO, Wiesel catches fire. What a story-teller! This is an Isaac Bashevis Singer world, this loveable, crazy Kolvillag, a mixture of Anatevka, Chelm, and Goray. However, Shalom-Aleichem's love and Singer's psychological insights are here transfigured by Wiesel's sense of destiny. Wiesel works in his traditions, but like every great writer, transcends them.

Azriel's heroes are his father, the community's secretary, keeper of the Parnas Book, and Moshe, the town mystic, visionary, and prophet. Moshe becomes Azriel's teacher, but it is a strange plunge into Torah, Kabbalah, *Hassidut*, and asceticism. Well, one day in the early 20th century (shades of Mendel Beilias), a Christian rapscallion is discovered missing. Rumours start in the market-place that the Jews killed him. When Davidov, the Jewish community's wealthy president, informs the Prefect (who is a friend, beholden to Davidov for loans), the Prefect derides the possibility of a blood-libel in the this enlightened day and age. But the rumours poison the atmosphere, and everyone comes to know that a pogrom is a certainty. The civil authorities adopt an official attitude of amused disbelief; the Bishop scoffs at the idea that his flock would do such a thing; everybody knows that the military garrison, except for the Prefect, will line up with the mob. The situation is beyond the Prefect's control.

Here Moshe steps in. He offers himself as the murderer of the child, but one sacrifice will no longer satiate the restless mob. Only the entire community will do. Then, just before the first flame is put to a Jewish house, Moshe, broken and weak from beatings in the prison, is permitted to address his fellow Jews. He reviews the written history of all the pogroms in Europe, starting those long ago in Kolvillag itself. His new revelation is: if written history has not prevented the sacrifice of Jews, maybe silence will. With the full panoply of instituting a *herem* — a ban — the entire community takes the oath of silence. Including Azriel. But his destiny is to be like the servant's in the Book of Job: "Only I alone am escaped alive to tell thee."

Wiesel's description of the pogrom is a masterpiece of narration and description. It is ugly, cruel, sadistic, repulsive, fascinating, compelling, masterful. The final scene of this tiny Holocaust is pure surrealism, a scene of mad dancing around and in the flames — an animated combination of Picasso's "Guernica" and Chagall's windows, in vibrant, feverish, racy, lyrical prose. Except for Azriel, all Kolvillag succumbs, Jews and *goyim*, fulfilling the epigraph of the book, a Talmudic quotation that if the destroyers of Jerusalem realized the effect on themselves, their sorrow would have been greater than the Jews'. Murder begets self-murder.

Wiesel's allegory here is complex, unfolding layer after layer. The first is fairly obvious: this is a symbolic rehearsal of the Nazi Holocaust, a 20th-century phenomenon that no one believed could happen in that enlightened time and land. Moreover, for "blood libel" read any other incendiary excuse or slogan, from "cruel animal slaughter" to "robbing Palestinians of their rights." Lest we forget, the 20th century and Enlightenment seem to cast no ray into the blackness of the mind of the Jew-hater. By avoiding any overt reference whatever to 1933-45 in "The Oath," Wiesel is saying that the Jews' "Holocaust complex" is correct — now, before, ever.

A second allegory is that the survival of the Jew is necessary for the continued life of a world bent on suicide. The Jew is not only witness to the world's immorality, but he is also the spokesman for living with it. In a sense, the Jew is the interim Messiah, until Moshe's friend, the final Messiah arrives.

A DEEPER allegory arises from the insistent motif of the Book. Ostensibly, it is the Pinkas Book of the Jews of Kolvillag, but it is also the Chronicles of the entire People. Azriel's father entrusts it to him; it dare not be lost with the village. The Book must be read and interpreted for each generation, as each generation adds its experience to it. The Book is an organism that would die if starved by silence. "Who is right, Moshe or I? Who sees further?" Azriel's father asks him, as the boy is about to escape the pogrom. "...You continue my task and prove its validity." Jewish history dare not be stultified.

So with all his magic, mysticism, and wisdom, Moshe is a false prophet. I'm not sure Wiesel meant him to be, but that's the way I see him. Twice he is proved wrong —once when he is mistreads the Gentile community and thinks his confession will satisfy the pogromists; again when he misreads Jewish history and forces the oath of silence on the Jews.

In the last analysis, history and silence, to keep the Book but not to speak of it, is not only incongruous, it is impossible. Some thinkers, struck speechless by the enormity of the Holocaust, counsel silence, because words fail. But in "The Oath," Azriel (read: Elie Wiesel) throws into their faces the inherent irony: to say that we must remain silent, we must perforce destroy silence. As in the Book of Job, before we arrive at the point where Job places his hands upon his mouth, we have had to read nearly 40 chapters of pain and turmoil. To understand Azriel's agonized decision, we have to read about the pain and turmoil he swore not to tell. Thus, "The Oath" is a kind of *Kol Nidre*: neither Azriel nor Elie Wiesel need worry — the *neder* is no *neder*, the oath is no oath.

# Emil Ludwig: 'Cosmopolitan' biographer

**Herbert Freeden**

THE LIFE OF Emil Ludwig, who died 25 years ago in Ascona, Switzerland, at the age of 67, mirrors to some extent the fate of German Jewry of which he was a part. Born a Jew, then baptized a Christian, he returned to the fold, but his return brought him only half-way home.

To facilitate his son's academic career, his father, Hermann Ludwig Cohn, a famous oculist in Breslau, adopted for him the surname Ludwig. Until the outbreak of World War I, Emil Ludwig lived the secluded life of a writer of *belles lettres* and romantic sonnets. Only during the war years, when he roamed the capitals of Europe as a journalist, did he develop his penetrating power to analyse men and events. His first biography — "Goethe: The History of a Man," published in 1920 — shocked the conservative historians and became a bestseller overnight.

Ludwig, called the most "cosmopolitan" among contemporary writers, introduced into literature a then-daring form of portrayal which has become known as "psychological biography" and opened new vistas into the study of the "great."

Studies followed of the living and the dead, of geniuses and charlatans, of the famous and infamous, and to be interviewed by Emil Ludwig seemed like an admission into the pantheon of immortality. Roosevelt, Stalin, Nansen, Masaryk, Briand, Rathenau, Freud, Lloyd George, Venizelos, Hindenburg, Wilhelm II and Mackenzie King were among the subjects of his essays, and his historical portraits included Lincoln, Lassalle, Napoleon, Michelangelo, Rembrandt, Beethoven and Cleopatra. Most controversial was "Son of Man; the Story of Jesus"; the widest circulation was attained by "July 1914," in which he blamed Germany for World War I.

There were two turning points in his life: the one when Walter Rathenau was murdered in 1922 and Ludwig demonstratively left the Christian faith "to be with his Jewish brethren in their hour of trial;" and the other, 10 years later, when he met Mussolini. The shrewd Italian dictator hoped to gain from an interpretation by Ludwig and he received him as if he were one of the great powers on earth. Ludwig's weakness for personages of "calibre" and his vanity made him an easy victim of Mussolini's flatteries, and in his book on the Italian dictator, he tried very cleverly to make Italian fascism tasty to liberal palates. He did not even refrain, some years later, from trying to whitewash Italy's invasion of Ethiopia — which the Dutch, for example, never forgave him and which prevented him from doing a lecture tour of Holland in 1945.

Ludwig became a Swiss citizen and spent World War II in the U.S. His merciless pen was feared by the Nazis, who hated him more than all the other emigrant writers. He returned this hatred, and in his proposed punishment of Germany he went even further than the "Morgenthau Plan" which advocated a complete dismantling of German industry, and he fiercely demanded that no Jew should ever set foot on German soil.

Twice Ludwig made forceful pleas for the Jewish people: on a "German Day" in New York in 1936, he movingly told to a huge audience the story of humiliation and suffering of German Jewry; and in his book "The Davos Murder," written in defence of David Frankfurter, the Jewish student who in 1936 shot a Nazi agent, Wilhelm Gustloff, in Davos, Switzerland.

In "The Davos Murder," Ludwig narrated with love and tenderness the childhood of David Frankfurter, whose father was a rabbi in Serbia. "Is not Friday night full of signs of wonders?" he exclaims in a detailed description of the atmosphere and the rituals. "The life of a practising Jew is brimful of forms and formulas but he lives unceasingly near to God." Although Jewish ethics forbid murder even out of the purest motives, Ludwig wrote "and as a pious Jew David was guilty because he felt himself guilty," he called on the court to show mercy, by unfolding the dimensions of the Jewish tragedy to a world mesmerised by Hitler's successes.

By now, Ludwig's works are largely forgotten and it is doubtful whether they will ever be rediscovered, as has happened to other German-Jewish writers of the pre-Hitler days.

One of Ludwig's later books is called "The Mediterranean." In 1932 he told a reporter of the London "Jewish Chronicle" that he considered himself a European who was attracted by the Mediterranean, "which stems from the fact that I am a Jew." But this attraction, too, was lost half-way and did not extend to the eastern shore. "I have visited Palestine," he said, "but it has remained remote to me."

# 'Strictly by legal means'

**THE LIFE AND DEATH OF ADOLF HITLER** by Robert Payne. London. Jonathan Cape. 610 pp. U.K. price £3.95.

## Eric Gottgetreu

IT WAS BY CHANCE that I was present at the birth of what was perhaps the first biography of Adolf Hitler — "that wicked man, this repository and embodiment of so many destroying hatreds," as Churchill once described the "Fuehrer."

In autumn, 1930, as a reporter for the German social democratic press services, I attended a trial before the German Supreme Court in Leipzig in which Adolf Hitler appeared as a witness for the defence. The accused were three young Lieutenants of the then still Republican Reichswehr, named Scheringer, Wendt, and Ludin. They had been charged with feeding their soldiers with propaganda for the highly anti-republican German National-socialist Party. According to the law — rather reluctantly applied by many of the not so republican judges — this was punishable as high treason.

At one of the sessions, Hitler was questioned by the President of the Court as to whether the National-socialist Party was striving to attain power by legal or illegal means. "Strictly by legal means," was Hitler's reply under oath...

When the President read out to him various quotations from Nazi propaganda literature, including some very bloodthirsty threats, he admitted: "Yes, of course, once we are at the top, it's quite possible that heads will roll..."

Hitler was then asked to explain in detail what his party planned to do once in power — besides head-rolling. Hitler's pseudo-Bible, "Mein Kampf," was an indigestible hodge-podge, and his oral attempt to explain himself was completely incomprehensible. The judges stared helplessly at the witness, at the court officials and at the reporters. We were no less helpless. One after the other put his pencil down. Hitler wore us out, all of us. If he was capable of radiating an almost hypnotic charisma when he was inciting large masses, it was certainly not perceptible in the small circle of the court room. On the way from that court session to our hotel, one of Germany's star journalists of the time, Rudolf Olden of the "Berliner Tageblatt," asked me — and even more, himself: "What is it that makes millions of people spellbound by this crank, who looks like a marriage swindler and talks the same way?"

Olden put that question to many people. Nobody had an answer.

HE WAS HAUNTED by the question. Two years later, in the middle of the great German economic crisis, he recalled his perplexity in a book on some of the other cranks who had tried to offer Germany salvation from all their troubles, real and imaginary. The book, edited by Olden, written by several first-class journalists, and called "Prophets in the German Crisis — The Mystery and the Enchanted," was published by the Ernst Rowohlt Verlag, Berlin. It was significant that the publisher, already afraid of what was to come, did not allow Hitler to be included. Thus, Olden merely noted in his introduction: "While attempting to describe a great historical figure which now exerts big influence in Germany, I was trying to show from where its influence originates... I was lost. I am still lost..."

One year later that historical figure was the dictator of Germany and Olden was among those who had to flee. On my way to Palestine, I met him in Prague, where he wrote a pamphlet: "Hitler the Conqueror."

It was his first attempt at a Hitler biography. Two years later, he was able to submit the manuscript of a full-fledged book on the "Fuehrer" to Querido in Amsterdam, at that time the leading publisher for German emigré authors, who rushed it into print immediately. Based on extensive research, it was excellent — despite the psychological bloo admitted by the author. It was only some time later that another major account of Hitler's life appeared — the one by Konrad Heiden, who had been the Munich correspondent of the "Frankfurter Zeitung," and had known the "Fuehrer" from his political beginnings. Since Heiden's study, which came out in 1937, hundreds of books and thousands of articles have been written on Adolf Hitler by journalists, historians and psychologists — German and non-German. Besides, there were the memoirs of all those who knew him personally — from Paulina Kohler ("I was Hitler's Maid") to the recollections of the family's Jewish physician, Dr. Eduard Bloch of Linz, locally known because of his kindness as "the doctor of the poor." It is noteworthy, by the way, that, in his subsequent Vienna years, Hitler also had uniformly good experiences with his few Jewish acquaintances, e.g. those who tried to sell for him the impossible postcards he used to paint.

Among the more comprehensive and basic books on Hitler, an outstanding place is held by Walter C. Lange's psychoanalytical study prepared in the middle of World War II for the American Office of Strategic Services — a study which predicted suicide as the "Fuehrer's" most likely end. Among the latest serious Hitler biographies are those by the German historians Werner Maser and Hans Joachim Fest (an impressive over 1,000 pages), and now there is another, by Robert Payne of New York, who has made very good use of the rich material in American archives, in addition to the ample European documentation.

Payne, who in his earlier biographies of Lenin, Stalin, Gandhi and Andre Malraux proved his skill in balanced presentation and in the distillation of large quantities of information, does not pretend to have elucidated the morbid mind of the inventor of the "Final Solution," the architect of the worst war in history. In fact, he starts his book with an admission which recalls Rudolf Olden's. Payne writes: "The rise of Adolf Hitler to supreme power is one of those events in world history which are almost totally inexplicable in any rational terms." Nevertheless, he and the more learned historians like Maser and Fest have at least the advantage of hindsight, while the early Hitler biographers like Olden and Heiden were contemporaries of their subject. Mass psychology has made considerable progress in the last four decades, and modern science has now some hope of being able to understand how and why this megalomaniac succeeded in seducing millions and reducing to almost nothing the ethical forces of resistance in the German people. These forces were alive in some German workers' underground groups, among some churchmen, among the students of the Munich "White Rose" circle and among the conspirators of the 20th of July 1944 to whose moral stature Payne does full justice. Admittedly — it is difficult enough to give all the essential background and yet to concentrate on Hitler. The other "Fuehrer" biographers suffered from the same handicap.

MORE outspoken than many of his predecessors, Payne makes one most important point in showing the cause for Hitler's all-pervading presence in every corner of the Third Reich. Towards the end of his book he warns:

"The flames in the Chancellery garden are still burning, and Hitler is still alive. The Third Reich ended in utter horror and despair, but neither the Germans nor their enemies learned the lessons that should have been learned. The war against Hitler is still being fought, and there is as yet no sign of victory. For what Hitler represented to a quite extraordinary degree was something that had long been in existence and still continues to haunt the people of the world. Modern machinery and technology have made it possible for every chief of state to hold his people in subjection. Once elected, or once he has seized power, he is in a position to pervert the wealth of the state to his own uses and to employ the weapons of propaganda to serve his own interests. His power is nearly absolute, for without too much difficulty he can always convince the people that he is essential to their well-being and that without him the state will dissolve into anarchy. Hitler's rise to power coincided with the invention of the cheap mass-produced radio that enabled him, though unseen, to become a living presence in everyone's living room. He might have succeeded in dominating Germany without the advantages of absolute control over the German radio stations, but without these advantages he would never have been so successful in establishing his totalitarian regime..."

PAYNE'S VIEW of the dangers created by the all-pervading power of the radio (and today even more so of the TV) is shared by many. But the danger seems to be particularly great in countries ruled by uncontrolled dictatorships and inhabited by naive populations whose intellectual simplicity may be easily exploited. In other words: for the Arab countries surrounding and threatening Israel, the danger of a Hitlerization is more real than ever.

Is there any way to stop real or potential dictators?, Payne asks. There, he has only one piece of advice to offer: Stick to democracy! "No man can be trusted with power," he writes. "To be endurable, power must be shared to the widest possible extent; the single ruler defeats the purposes of common humanity. When the chief executive is powerful enough to overwhelm parliament, when he rules by edict and executive order, when he attempts to exercise the rights that properly belong to the community, then he places himself in the position of Hitler. No man, once he has come to power, remains completely sane. Inevitably he surrenders to self-indulgent fantasies, rejoices in his own majestic utterances, and loses the most precious of his possessions, his humanity..."

# The dangers of big business

**THE SOVEREIGN STATE — THE SECRET HISTORY OF ITT,** by Anthony Sampson. London. Hodder and Stoughton. 288 pp., £2.95.

## David Krivine

THE MOST STRIKING economic novelty of our time is the multinational conglomerate. It is a business company that owns all sorts of things, in all sorts of countries.

Once upon a time, the typical concern would be, let us say, Ford Motors, which made cars, and made them in the U.S.A. Today the typical enterprise is ITT, the International Telephone and Telegraph Company. It employs more people outside America than inside, owns assets in 70 countries, is concerned with insurance, hotels, baking cakes, building houses, publishing directories, making fire-extinguishers — and, let us not forget—installing telephones. Anthony Sampson sees ITT as a supra-national organisation, which explains the title of his book, "The Sovereign State." Governments cannot control it, because it has assets and operations outside the government's reach. Mr. Sampson thinks that is bad — but is not quite sure. Should everything be subject to national administrations, which are powerful enough already?

His analysis of ITT reveals that even its spirit of loyalty is not to the U.S., but to the profit motive. It has 200,000 employees in Europe, and only 100 of them are Americans. ITT has been astonishingly neutral ideologically. It intrigued against Allende in Chile, but not because he was a Communist. It did business quite happily with Communist regimes like the Soviet Union. The Company does not for that matter object to having its property confiscated through nationalisation, provided (and this is the $64,000 question) it receives proper financial compensation. The test of any political regime is—ITT's balance-sheet.

Its very size gives it political power. At least six men in the company earn more than the President of the United States ($200,000 a year). Harold Geneen, ITT's all-powerful chief, gets $812,000. As a proportion of turnover ($5,500m.), it is probably less than many Israeli managing directors receive.

When the book was written, board members included Eugene Black (former head of the World Bank), John McClone (former head of the CIA), Trygve Lie in Norway, Paul Henry Spaak in Belgium, Lord Caccia (Provost of Eton) in Britain, General Barroso (Franco's former War Minister) in Spain. Such an enterprise cannot fail to have the ear of the authorities. Mr. Sampson describes graphically how Geneen battled against the anti-trust committees — even subscribing $400,000 to a Republican Party convention in San Diego, California.

THE COMPANY did not always get its way — but it succeeded in doing a great deal better than smaller enterprises (lacking its army of lawyers and lobbyists) could manage to do in any similar confrontation. This suggests that the multinational firm is undesirable. Yet in the latest issue of *"Ha'Tsofeh"* (organ of the Manufacturers Association), Professor Ze'ev Hirsch, Dean of the Graduate School of Business Administration in Tel Aviv University, advocates the creation of multinational companies in Israel. His point is that an industry in a small country (like Holland or Switzerland or Israel) can only become big if it extends overseas. It can only export if it has foreign subsidiaries that will do the importing. And industry has to be big in order to compete.

Mr. Sampson points out that the anti-trust drive in the U.S has recently been blunted by the realities of competition in world markets. First (though he does not mention this), huge financial resources are needed nowadays for any business venture, because the scale of things is so gigantic (half-a-million ton tankers, 1,500-room hotels, industrial complexes requiring nine-figure sums for their construction). Second, Japan is setting the pace with heavyweight conglomerates like Sony and Mitsubishi, that will defeat any smaller rivals.

"Be big" is the contemporary slogan. It explains in Israel the breathtaking growth of undertakings like the Bank Leumi Group, the Discount Bank Group, Clal Investments, and others. Mr. Sampson's book should make us cautious.



# Queen of Bloomsbury

**VIRGINIA WOOLF:** A Biography by Quentin Bell. Vol. I.: Virginia Stephen: 1882-1912. Vol. II.: Mrs. Woolf: 1912-1941. London, Hogarth Press.

**RECOLLECTIONS OF VIRGINIA WOOLF** by John Russell Noble. London. Peter Owen.

## Jean Straus

VIRGINIA WOOLF'S novels and essays demonstrated that she was a writer of intense seriousness in all genres, while always blurring the lines between the classifications. How did she manage to describe such abysmal depths of experience without totally losing herself? How could a person with such perceptions live in any routine? How does one manage both to love people and to see them for what they are? Her suicide didn't seem as hard to explain as that she lived so long, and with one man. She was either a gregarious wit or an introvert — which? In short, the combination in her writing of revelling in simple beauty and stifling in ultimate despair made the writer herself an enigma.

The answers to these questions were to be found in library stacks, periodicals, professors, cocktail parties, friends. But, though they were controversial, the sides seemed too well-defined. As background to the controversy there had been a group called Bloomsbury, composed of many great minds but closed, narrow in interest, snobbish. Of this group Virginia Woolf was the reigning queen. The controversy lay in whether or not the group was superfluous, how much of her was genius and how much envy or aura, and how significant she could be, coming from such a limited social background. There seemed to be two camps: those who saw her through the eyes of Bloomsbury and, depending on their opinion of Bloomsbury, defended or attacked her; and those who reconciled their admiration of her with her connection to Bloomsbury.

Bloomsbury wasn't needed to say that Virginia Woolf travelled and believed in an elite society. *Mrs. Dalloway, The Years, The Voyage Out* all said that. Long lasting group relationships of the sort which supersede all others were apparent in *The Waves. A Room of One's Own, Three Guineas. Orlando,* all showed that she was political in the sense of caring about human issues which begged reconsideration, yet unpolitical, in that she did not descry temporary solutions.

Were these flaws, limitations? I prefer to say advantages. Surely, we can judge literature for what it lacks if it pretends to say more than it does. But need we attempt to justify Virginia Woolf for making a small world of the domain through which she attempted to reach universal conclusions about human experience? Shouldn't we rather attempt to answer the question: What enabled her, in her situation, to understand?

QUENTIN BELL'S biographies will help us to postulate our own answers, for he deliberately presents us only with the givens, hardly entering the Bloomsbury or literary controversies. For example, when we read *Jacob's Room,* we wonder where Virginia Woolf got the strength to kill off Jacob at such an early age; with *The Voyage Out* we ask the same about Rachel. What an awful feat it must have been, to create a character so lovingly and then, pouf, to clip him off from life! What Bell shows us is that Virginia Woolf's life was filled with premature deaths. Her mother, stepmother, brother, stepsister, father, not to mention friends and relatives, all disappeared tragically from her youth. What wonder is it then that she kills her creations?

Reading *Night and Day,* a romantic novel, we wonder why there is no physical passion between the lovers. Reading *Orlando,* we ask why it is that only females torment, and not the reverse. Bell's information helps. First, she had many concrete reasons to hate men, having been deprived of a university education because of her sex, manhandled at a young age by her stepbrother, dominated by an egoistic father. Moreover, even in reality, it was in women that she found her (implicit or explicit) passion.

IF SO, THEN how did she marry and what was her relationship to her man? Bell makes you feel that she "needed" Woolf's firmness for her well-being, literary discipline, and critical approval while explaining that his masculinity was her enemy.

Where did she get her devastating thoughts from and how did she live with them? I doubt if any biographer can trace the answer to the first question. As for the second, he says what must have been suspected: that from a very young age she was stricken with debilitating bouts of mental illness, and that these bouts were always at the bottom of her consciousness.

Then how did she manage to create so much and to write with such warmth about human existence? These answers seem to lie in the intellectual stimulation of her early family background and of Bloomsbury, the order and discipline of her married life, the care her husband gave her, and the wealth of relationships she had, albeit with members of the same social class. Joan Russell Noble's collection of *Recollections of Virginia Woolf* by her friends adds to the picture which Bell gives us of her as confidante, witty conversationalist, and lover of society.

Why suicide? Bell will tell you about her love-debt relationship to Woolf; then imagine the effect the deaths of so many loved on the meaning of life to her; examine the relationship her writing had to her life, but finally, read her works. The answers are all there.

# Light over darkness

## Sayed Attia Abul Naga

TAHA HUSSEIN, who died in Cairo on October 28, was undoubtedly the greatest figure in contemporary Arab literature. As well as creating a modern, flexible way of writing, free from outmoded stylistic conventions, he was also an original thinker and innovator, whose ideas had far-reaching effects on the Egyptian educational system. His achievements are all the more remarkable because of the great handicaps he had to overcome.

Born in Maghagha, a village in Upper Egypt, on November 14, 1889, Taha Hussein came from a very poor family and lost his sight at the age of three. But in spite of blindness and poverty, he rose to the greatest intellectual eminence.

He has told the story of his early days in two volumes of his autobiography, *"Kitab al-Ayyam,"* translated into English as "An Egyptian Childhood" and "The Stream of Days." Andre Gide described his story as "a triumph of the will, a patient victory of spiritual light over darkness."

The book shows the unwavering determination which enabled the blind youth to pursue a traditional course of studies, first in his village and later at Al-Azhar University in Cairo. But many of the teachers at Al-Azhar were living in the past, and at the same time as he worked under them Hussein pursued more modern studies at Cairo University. On graduating in 1914 he went to France, where he studied French, Greek and Latin, and in 1918 obtained a doctorate from the Sorbonne with a thesis on the philosophy of Ibn Khaldun.

IN THE same year he returned to Egypt, where he was appointed Professor of Ancient History at Cairo University. In 1931, he became Dean of the Faculty of Arts, and in 1942, Rector of the University of Alexandria, which he founded. In 1950, he was made Education Minister, and while holding that office created Ain Shams University and introduced free primary education.

In his critical writings, Hussein fought against received ideas, particularly in the field of pre-Islamic literature, on which he wrote an important book, and demolished many idols, thus earning the hostility of the conservatives.

In the long dispute between the champions of tradition on the one hand and, on the other, the Egyptian intellectuals attracted by Western values, Hussein took the view that East and West were complementary, and that every culture needed exchanges with others. His reform of the Egyptian educational system therefore made use of Western models, while at the same time respecting the Arab cultural heritage.

From the outset, Taha Hussein supported Unesco's major project to encourage the mutual appreciation of Eastern and Western cultural values. As well as translating some of the Greek and French classics, he was President of the Arabic Language Academy up to the time of his death.

As a novelist also, Taha Hussein broke new ground. His books, full of compassion for the humble people of the fields and villages, have influenced several generations of readers and have been translated into a dozen languages.

On October 26, two days before he died, Taha Hussein was awarded the United Nations' Human Rights Prize. *(Unesco Features)*

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**OPEN STATEMENT**

**by Rabbi Z. Y. Kook**

Son of the Late Chief Rabbi of Eretz Yisrael, Avraham Yitzhak Kook

# "That All the Peoples of the Earth May Know"...

(Joshua 4.24)

A. All this land is ours, absolutely, belonging to all of us; it is non-transferable to others, even in part. "It is an inheritance to us from our forefathers." (Talmud, Tractate Avoda Zara 53, b), as guaranteed by the word of God, whose sovereignty extends over each generation: To our father Avraham: "Unto thy seed will I give this land" (Gen. 12.7), "To thee will I give it and to thy seed forever" (Ibid. 13.15), "Arise, walk through the land... for unto thee will I give it" (Ibid. 13.17), "Unto thy seed have I given this land" (Ibid. 15.18), "I will give unto thee and to thy seed... all the land." (Ibid. 17.8); to our father Isaac: "And to thy seed I will give all these lands" (Ibid. 26.3, 4); to our father Jacob: "The land... to thee I will give it and to thy seed" will I give the land" (Ibid. 35.12); to The Children of Israel: "And I will give it to you for a heritage" (Exodus, 6.8); "I will give it unto your seed and they shall inherit it forever" (Ibid. 32.13).

Therefore, once and for all, it is clear and absolute that there are no "Arab territories" or "Arab lands" here, but only the lands of Israel, the eternal heritage of our forefathers to which others have come and upon which they have built without our permission and in our absence; but we have never abandoned the heritage of our forefathers, nor have we severed our ties with it. We have continually maintained all the bonds of our consciousness with it and the strength of our vehement protest against its cruel and arbitrary occupation by others. Similarly, we have been commanded as to our liberation of it; so we shall never abandon nor sever our connections with it. Also it is known in Arab oral traditions and in their Koran that we are to return in the latter days to our ancestral homeland. This is further confirmed in the proceedings of The League of Nations at the conclusion of The First World War, and in a statement by Lloyd George in my possession, that all this land, to the fullest extent of its Biblical boundaries, belongs under the sovereignty of The People of Israel.

B. Returning in our times by Divine command to the land of our forefathers, land of our life and of our sanctity, "For the appointed time is come" (Psalms, 102.14) and "the end is revealed" (Talmud, Tractate Sanhedrin 98; Kuzari 5.27; Or Hahayim on Leviticus 25.26); Yeshuot Malko Yore Daya, No. 68), we have not wrested any sovereignty from the Arabs who inhabited the land in its desolation, for they had none: rather, we have resettled our land at the collapse of the foreign government that had ruled it temporarily, and with the consent and with the decision of the nations of the world to whom this land had been entrusted for that purpose. Inspired by their cultural enlightenment, they publicly confessed recognition to the righteousness of our sovereign relationship to the land. Also, those Arabs native to the land know and acknowledge the incontestable fact that we have not usurped any governmental control from their hands, as admitted in a document in my possession.

It is common knowledge that we did not drive the Arabs from their settlements here in our ancestral homeland, the land of our prophecy and of our prophets, land of our kingdom and of our kings, the pinnacle of our Holy Temple and focus of our influence on all mankind, but rather that they, of their own accord, whether from exaggerated fears and self-caused confusion or from political design to spread distortions, creating "refugee camps" to play upon the sympathies of the world, both distant and near, fled and abandoned many of their local settlements. We, on the other hand, have continued and are continuing to build and to be built through the awesome wonders of the Lord, Who from His Temple gives strength and fortitude to His people, blessed be the Lord, in the holy labour of reconstructing our nation and our homeland, our Tora and our moral culture, in righteousness and justice, for the restoration of the eternal values implicit in our national identity, and for the reestablishment of the Presence of God and of Israel in Zion.

"The Lord of Heaven and Earth is with us; the God of Jacob is our stronghold" (Psalms, 46.12). "We shall not retreat from Thee. Thou shalt bestow upon us as a rebirth of life and we shall proclaim Thy Will, Lord of Heaven and Earth, cause Thy Face to shine, and we shall be saved." (Psalms, 80,19, 20).

**Rabbi Zvi Yehuda Hacohen Kook**
son of the late
Rabbi Avraham Yitzhak Hacohen Kook
First Chief Rabbi of the Holy Land
Jerusalem

(Translated from the Hebrew)

Irene Papas as Zippora, wife of Moses, and (below) Anthony Quayle as Aaron.

Moses (Burt Lancaster) with the Tablets of the Law which he later destroys (right).

Italian director Gianfranco De Bosio chose the Eilat area for shooting the film.

Young Moses (played by Burt Lancaster's son, Bill) with, left, Yocheved (Dina Doron) and Miriam (Ingrid Thulin). (Below) Golden Calf worshippers in the Israelite camp below Mt. Sinai.

# LAW MAN

Photographs by David Rubinger

WHEN MOSES set out to free his "stiff-necked people" from Egyptian bondage and lead them back to the Promised Land, he was beset by troubles at every turn — an inexorable Pharoah, hostile Canaanite rulers, and rebellion and vacillation among his own people.

Italian director Gianfranco De Bosio and producer Vincenzo Labella recently returned to the same desert setting to re-enact the prophet's dramatic and sometimes tragic struggles.

They chose the shores of the Red Sea near Eilat to shoot the first biblical epic to be filmed in Israel—a six-episode television series, entitled "Moses the Lawgiver."

Before they were halfway through their work, the Yom Kippur War broke out.

"Most of the Israelis in our 150-man crew went straight to the front," recalled the producer, "but the Italians chose to stay right where they were and go on filming."

Two weeks into the war, with half the cast missing and all their vehicles requisitioned, they returned to Italy, where they started the filming of interior scenes. But soon after the ceasefire they were back again. Top stars like Burt Lancaster (playing Moses), Anthony Quayle (Aaron), Ingrid Thulin (Miriam), and Aharon Ipale (Joshua) never left at all.

"We are trying to bring forth analogies between what the Hebrews suffered then and what their descendants have endured in the last centuries," explains De Bosio, "and to translate the ancient theme of the fight against oppression and slavery into relevant modern terms."

Ipale, a young Israeli working in London, exemplifies this spirit of continuity. "The Children of Israel came out of Egypt, lived in the desert, then fought to reconquer their homeland," he says. "Well, I was born in Morocco, which you might call the Land of Goshen. We left when I was a child, spent a year in Marseilles and five years in a *maabara*."

AS TO THE FIGHTING, Ipale was an officer in the Israel Army, which gives him a particular sympathy for the part he plays. "Joshua was Moses's chief of staff. According to Moshe Dayan, he is the most brilliant tactician in the Bible."

He looks up to Burt Lancaster almost with reverence. "That's a *real* professional," he says and goes on:

"When the war broke out, I asked him, not without trepidation, whether he would spend a day visiting the troops. He agreed without hesitation. We toured the camps. The soldiers loved it."

There has been no attempt to produce a biblical spectacular with the de Mille "cast of thousands." "Extras" were limited to a relatively modest 400 a day. Whole tribes of Beduin, along with their camels and goats, were brought from Central Sinai to play the Israelites. Local hippies — complete with their long hair and beards — round out the cast at IL40 a day.

CONFORMING TO the director's rule for naturalness, the set designer, Pierluigi Basile, did extensive research on the architectural style typical of the period. Egyptian buildings took the form of squares and pyramids; the Israelites were housed in lightweight tents of fabric and skin.

The film, a joint Italian-British production, will first be shown to American audiences over CBS Television this coming fall, and will later have world distribution.

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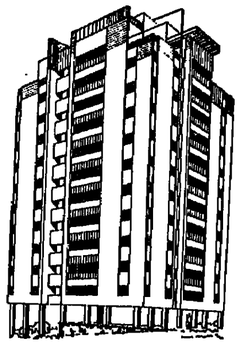

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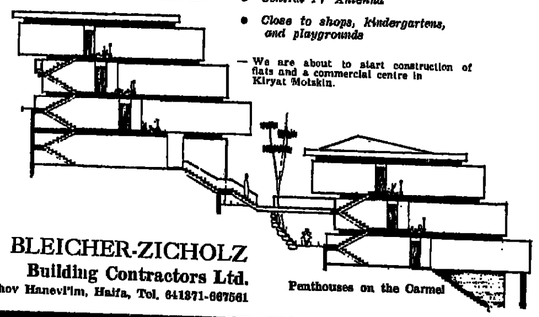

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IT OCCURS TO ME
Hadassah Bat Haim

# Back to the bike

RIDING A BICYCLE has now become a patriotic duty. It saves petrol, diminishes pollution and clears the roads for the passage of military vehicles. Theoretically, it also helps the economy by reducing expenditure on fuel, which can then be diverted to Government loans. This last inducement is open to doubt. At a rough estimate, I should be IL2,000 better off since I stopped smoking; but the actual cash in hand has never been manifest. Extra socks, dry-cleaning for oil-smeared trousers, replacement of nylon touched — barely brushed — by the chain, have so far taken care of any surpluses accruing from buying less gasoline.

A strong argument in favour of the foot pedal as against the gas pedal is the common conviction that it is better for the health. Possibly this may be so with regard to the ex-driver, once newly-tortured muscles have recovered from their first use for many years; but a lot of innocent citizens have been exposed to totally unexpected danger to limb and even life since I exchanged four wheels for two.

It is as true as most axioms that cycling is a skill which once acquired is never forgotten. But between the vague, lingering memory and the expertise needed for dodging round streets filled with darting children in prams and on trikes, carts and horses, trucks, and bus-loads of passengers, there is a large gap. I waver uncertainly from side to side, ignoring the startled threats and curses that follow me as I narrowly shave a gleaming, newly-painted taxi and avoid by a fraction of a millimetre the toe of an elderly gentleman about to cross the road.

THE HANDIEST bike around belongs to my daughter; but as attendance at school is the most easily expendable of all her activities, I am reluctant to deprive her of the means of traversing the five hundred metres she has to travel to get there. Still, all the neighbours have machines and lend them readily. They are all of different makes and sizes, so my excursions need far more concentration and mental alertness than just sitting placidly at the wheel of a car.

My favourite machine belongs to a small, slight woman from over the road. As she is only half as tall as I am, my feet reach easily to the ground, even while I am sitting on the saddle. The manoeuvre is very necessary when I press on the pedal to slow down and it turns out that the brakes are on the handlebars. Some of my neighbours don't bother with brakes at all, but they are more experienced riders than I.

Not one of them has a bell. They only offer temptation to thieves, I am told, so those who own them keep them at home. They all manage nicely without, but I find myself shrieking frantic warnings to those unwary enough to get in my way. A foot on the ground is often the only barrier between me and disaster so if I can, I decline those bikes with seats that leave even my long legs dangling helplessly in the air.

THE FACT that I have not yet broken a leg is due only to some benevolent deity who looks after well-meaning housewives. I speed unwillingly down slopes, bulging saddlebags hanging precariously behind my apprehensive back.

These carriers have to be loaded with great care. An ill-placed orange or an over-weight cabbage sends me wobbling wildly through the shopping centre or capsizes me in a welter of vegetables, packets of fish fillet and bags of milk. I collect amazed and disapproving stares from the locals. I would like to stop and explain that in principle I respect the zebra crossings, but that an even balance is so hardly achieved that even the risk of frightening pedestrians into fits cannot persuade me to relinquish it.

No doubt people will soon learn to look out for me and run for cover. Stimulating a sense of danger in the civilian population is yet another service to our country performed by Sunday cyclists. As soon as my bruises have faded a little, I shall resume this important task.

CULINARY NOTES
Haim Shapiro

# Livening up the 'luf'

THE ARMY is undoubtedly providing nourishing and well-balanced food for the forces at the front. Battle rations have a high protein content and there is a steady supply of fresh fruit and vegetables.

This said, it must be admitted that the sameness of the cuisine can become, at times, most discouraging. An army cook, especially in the field is hard-pressed to give the soldiers some sort of variety in their meals. The solution is perhaps to be found in changing the cooks from time to time. This writer for example, acted as the unit's cook for a few weeks and was subsequently replaced by a cook of Indian origin, who serves up a steady supply of curry-like stews.

What hampers creativity is the fact that the meat provided is almost inevitably a Spam-like tinned-meat product known as loaf (*luf* in Hebrew). One cooked *luf* with tomatoes, *luf* with potatoes and *luf* with garlic — when an enterprising soldier brought garlic from home. Other cooks make attempts at such dishes as *aluf* burger and *aluf* schnitzel.

EXPLORING the possibilities, one recalled a common, tasty and simple Italian dish: *pollo con peperoni*, chicken with peppers. In the original form of this dish, three or four cloves of garlic are chopped up and fried for a few minutes in olive oil. Then four or five sliced green peppers are added and cooked until they become slightly soft. A jointed chicken is added with a few tablespoons of water, salt and pepper. Cover the pan and leave to cook for 30 to 40 minutes shaking it occasionally to keep the chicken from sticking. If it becomes too dry, add a little water; if it seems to be very liquid, remove the lid to let the steam evaporate. The dish can be served on rice, although in Italy it is always served alone, with the diner sopping up the sauce if he wishes, with a piece of bread.

Virtually the same dish was produced, in field conditions by substituting *luf* for chicken. The result was reasonably edible and the peppers more or less masked the taste of the *luf*.

TORA AND FLORA
L. I. Rabinowitz

# Hind and bough

*Portion of the Week: Gen. 47, 28-50, 26.*

IN THE PICTORIAL representation of the twelve tribes, Naphtali is always represented as a swift-footed hind. This representation is based on the verse in this week's portion in which Jacob, among the death-bed blessings which he bestows upon his sons, refers to Nahptali as *ayala sheluha*, which would be translated "a hind sent forth," i.e., swiftly speeding on its way (49, 21). For the same reason one often gets the combination, in personal names, of "Naphtali Zvi" or "Naphtali Hirsch," *zvi* being a hind in Hebrew as is *Hirsch* in Yiddish and German.

The same word *ayala* occurs again in the Bible, in the plural, in one of the best-known psalms, the 29th, since it is included both in the Friday night service for the inauguration of the Sabbath, and recited or sung on Sabbaths and Festivals when the Sefer Tora is returned to the Ark. The psalm describes the effect of "the Voice of the Lord," that is, the thunderstorm, on nature and it includes the statement, according to the accepted translation, that it "causes the hinds *(ayalot)* to calve."

TO MY surprise, however, I noticed that Philip Birnbaum, in his excellent translation of the Prayer Book and Mahzor, renders the phrase not "causes the hinds to calve," but "whirls the oaks." The rendering fits in perfectly with the context, since the verse continues "and strips the forests bare." But where did he get such a translation? I wrote to him, and in his reply he kindly referred me to the authorities who regard the word *ayala* as belonging not to the world of fauna, but to that of flora, and that it is, in fact, merely another form of, or connected with, the trees *elah*, the pistachio, or *alon*, the oak.

In that case, in blessing Naphtali, Jacob may possibly have been comparing his son not to a hind, but to a spreading tree; and sure enough, the New English Bible renders the verse:- Naphtali is a spreading terebinth putting forth lovely boughs.

Thus is fauna transformed into flora.

# LET'S HAVE YOUR BEST SHOT

The blue Osem vans which have always been part of Israel's landscape now make their journeys not only to the cities and villages, but also to places as far away as the slopes of the Hermon in the north and Africa in the south.

We all hope that our soldiers, drivers and vans will soon return and that we will soon be able to go back to regular and full deliveries.

But in the meantime we are inviting you to photograph our vans "on active service" and to send us the pictures. The most interesting photographs chosen by a jury will win the following prizes:

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SECOND PRIZE: IL 300 THIRD PRIZE: IL 200

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1. On each photograph the Osem van must appear on a background of army life. Of course this only applies to pictures permitted by the army.
2. The photographs may be black and white or in colour.
3. On the back of the photograph please write the photographer's name, civilian or military address, and a short description of the photograph. The number of photographs is not limited and each photograph will take part in the competition independently.
4. The best pictures will be chosen by a jury consisting of a representative of the Israeli Advertisers' Association, a representative of O. Wallish Advertising Ltd. and a representative of the management of Osem. The jury's decisions will be final.
5. Owners of the winning pictures agree in advance to grant copyright to Osem Ltd.
6. Owners of the winning pictures agree in advance to hand over the negative of the photograph to the Osem Company in case of need.
7. The photographs should be sent in a sealed envelope (without enclosing the negative) to "Osem Competition" P.O.B. 2136, Tel Aviv. 61000.
8. Final date for receipt of photographs: January 25, 1974.

*It's good, it's* OSEM

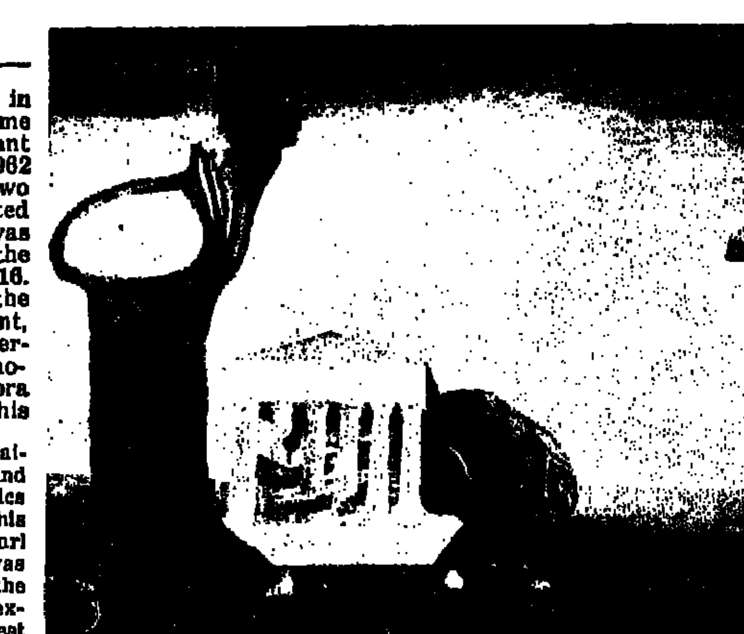
Wallish

# THE GALI TRAGEDY

Meir Ronnen

Tragedy often seems to run in families. Zvi Gali, at the time one of Israel's most important painters, died in Kassel in 1962 at the age of only 37. Two years ago this week, his gifted son and only child Carl was drowned at Maspalomas in the Canary Islands at the age of 16. The city of Kassel, home of the world's most important art event, the "Documenta" series of international exhibitions, has just honoured the memory of young sabra Carl with an exhibition of his oils and drawings.

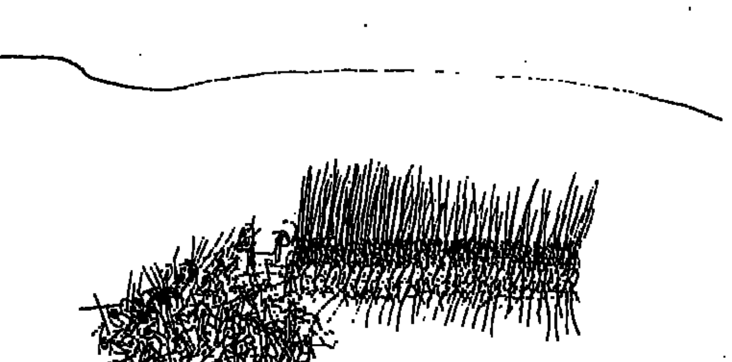
Zvi Gali (Goldstein) born in Haifa, was a pupil of Struck and Ardon who later studied ceramics in Italy and built a kiln at his home in Motza Illit (where Carl was born in 1954). In 1948, Zvi was a tank gunner who fought the Egyptians in the Negev; the experience tortured him for the rest of his life and his vision of a *finis mundi* left him in a state of permanent anxiety that had no little effect on some of his works, even though he steadily progressed from formalisation to abstraction and often produced elegant, serene ceramics. His work can be found today in the Museums of Modern Art of New York and Haifa and in the Jewish Museum of New York and the Museum of Stockholm. Zvi also did murals for the New York El Al terminal and a Church Street Manhattan building; and for the Sherover home in Jerusalem, for which he also made a mosaic. Zvi Gali was not only talented, creative and original; he was a warm, friendly human being.



*"The Heart" (oil on masonite, 1971), Carl Gali's last work.*

Gali's son was deeply affected by the early death of his father; and he also clearly inherited his father's anxieties about the state of our world: some of his later paintings are of a fantastic realism with a streak of real surrealism to them and have titles like "Life and Death." At the age of five and six he was drawing historical battle scenes — like the defence of Thermopyle, but they were nearer Paul Klee than childish fantasies. His last paintings of eviscerated bodies and organs intertwined with classical buildings showed his deep concern with the mortality of the artist, contrasted with the immortality of art. He was a sensitive young man who also expressed himself in prose and verse.

Carl Gali's mother, Ursula, was originally from Dresden. His parents took him around the world's art capitals. After Zvi's death his wife and son returned to Israel and then went to Venice, where Zvi's work represented Israel at the 1962 Biennale. They then returned to Kassel and began another tour of Europe, before settling down to let Carl paint... in Madeira in 1969. Carl worked like a fury, part of the time on the volcanic island of Lanzarote; reproduced in colour on the cover of the catalogue of his memorial show at the Kasseler Kunstverein is a self-portrait, a head rising from the mouth of a dark volcano.



*"Battle of Isos", drawn by Carl Gali at the age of six.*

*Carl Gali, aged 16.*

# GALLERY GUIDE

## JERUSALEM

### By Meir Ronnen

**HENRY MOORE** — 32 fine etchings of the "Elephant Skull" series. Not to be missed. (Cohen Hall, Israel Museum).

**LAND OF DOLLS** — Dolls of the last 100 years from Europe, America and Japan in delightful settings — and dolls for young visitors to play with. (Weinstein Gallery, Israel Museum).

**FIRST INTERNATIONAL TRIENNALE** — of "Concerned" and historical photography and how visiting and local photographers see Jerusalem. The war journalism is superb, moving reportage. (Israel Museum).

**HEBREW SEALS** — Rare First Temple and other seals donated by Geneva collector (Schenker Hebrew Seal Section, Israel Museum).

**PAUL FOX** — miniatures by immigrant from Rumania that are really tiny, meticulous illustrations in romantic fantasy vein. (Engel Gallery) till Jan. 10.

**TEN LITHOGRAPHS** — by West Coast American artists, from the first portfolio of Editions Press in San Francisco, founded to encourage outstanding artists to participate in the revival of lithography. (U.S. Cultural Center, 19 Keren Hayesod.) Till Jan. 20.

**ESKIMO PRINTS** — And gallery collection of sculpture, paintings and art posters (Beit Ma'yan Gallery, near the spring, Ein Karem). Sun. Thurs. 1.30-4.30 and by appointment. Tel. 33573; 35569.

**DEBEL COLLECTION** — Prints and paintings: Alechinsky, Agam, Alima, Azène, Corneille, Eshet, Hoffman, Weinfeld, Neustein, Sultanik. Sculpture: Keron, Kulka. Ceramics: Tirza Pollak, Nina Zanger. Rich collection of Israeli "Naives," including Shalom of Safad lithographs. (Debel Gallery, Ein Karem). Sat.-Thurs., 10-1; 3-8 p.m. Mon. also 9-11 p.m. Closed Fridays.

**SUMMER SHOW** — Mostly highly skilled graphics from all the best exhibitions this gallery has mounted. Pride of place goes to recent splendid Sonya Delaunay, today still working in Paris. (Nora Gallery, 9 Ben Maimon). Tel. 32849

**WAR LOAN SHOW** — Some 200 paintings, sculpture and prints, some good, some poor, by Jerusalem artists, proceeds to the Voluntary War Loan. (Artists House) till January 5.

**GROUP SHOW** — of works by Aryeh Azene; Moshe Hoffman; Liliane Klapisch; Robert Rozenbaum; Tamara Rikman-Charny; Aubrey Schwartz; Tzivia Weinman-Ofek; Shlomith Haber-Schaim. Most are not represented by their best work. The only new things on show are Rozenbaum's bold, calligraphic brush drawings. (The Little Gallery 2, 27 Salmon).

## TEL AVIV

### By Gil Goldfine

**THE TEL AVIV MUSEUM — NEW BUILDING** (27 King Saul Blvd.) — Permanent exhibition of Impressionist, Post Impressionist and Israeli painting and sculpture, the largest and most comprehensive Israeli collection of the century. Museum Hours: Daily, 10.00 a.m.-5.00 p.m.; Friday 10.00 a.m.-2.00 p.m.; Saturday 6.00 p.m.-10.00 p.m. Tel. 257361.

**MAX LIEBERMANN** — 120 prints and drawings from the Museum collection. A solid show covering most of Liebermann's productive years as one of Germany's leading Impressionists. The range of the artist's graphic technique and ability as a draughtsman is shown with clarity and depth in landscapes, genre scenes and portraits. (Tel Aviv Museum, 27 King Saul Blvd.)

**ISRAEL GRAPHICS TODAY** — Large survey exhibit comprising 71 artists within the framework of the 25th Anniversary year. (Helena Rubinstein Pavilion) Tel. 287196, Museum Hours as noted above.

**SIOMA BARAM, BELLA BRISEL** — The Judaic Jerusalem of Baram is the centre of man's universe, the symbol of peace and the geographic apex of our finest hopes and aspirations. This singular theme is symbolically depicted in all his oil paintings and coloured etchings. Religious trademarks (the Star of David, Menorah, Christian spires, Moslem arches and domes), through repetition and interpolation, coagulate to form the shapely hills and valleys of expansive landscapes. This pseudo-architectural setting is all fantasy and with a poetic palette of burning oranges, reds and celestial blues, Baram completes his romantic utopia. What might have been a noble subject becomes a boring overstatement and is painted to death by compositional, chromatic and plastic sameness. Each picture merely mirrors the next. One finds some relief, however, in gaily coloured etchings which have an added central element (doves, clouds, zodiac signs) embossed into the upper half of the composition; and the prints have greater artistic latitude and value. Brisel also finds solace in attacking one isolated topic and exhausts its possibilities. Forlorn, curvilinear faces and heads, with occasional torso, are painted redunctively so that exaggerated eyes, tiny closed mouths and linear noses become standardized features and form the basis for all her paintings. Heads are painted in a full face-profile attitude a la Picasso. Her duality of vision is literal rather than plastic and trickiness supplants provocative structural form. Her strict formality approaches an icon style but an insistence on conformity and redundance of character confines her art to tired panels of introspective musing. (Talma Gallery, 27 Gordon St.)

**GALLERY COLLECTION** — Paintings by Paldi, Giladi and Stematsky and some lovely wash and ink drawings by Hofsettler. (Dugith Art Gallery, 43 Frishman St.) Till Jan. 10.

**BENNY COHEN** — Exhibition of recent paintings. (Dugith Art Gallery, 48 Frishman St.) Opens Jan. 10.

**JOSHUA NEUSTEIN** — The concept of "nature," and our visual-emotional reaction to its elasticity and transformability, is the point being made in two recent projects. (Yodfat Gallery, 190 Dizengoff St.) Till Jan. 15.

**SIX PAINTERS** — all graduates of the High School of Painting who died at the beginning of their careers are represented in a memorial showing. ILAN MANN, YORAM SILVIN, DAVID AVRAHAMI, BRUNIA WEINBERG-NAIDITCH, RINA LEVI, CHAVA KESTIN-GLUTZKAH (High School of Painting, 5 Kalisher St.)

**JEAN OHRING** — shows "collage-paintings" that are neither paintings nor true collages. In addition to her professional work she teaches painting and graphics in local schools. (Petach Tikva Yad Lebanim.)

**BERGMAN GALLERY** — is now devoting itself to introducing, presenting and exhibiting painting and sculpture by Russian artists, mostly new immigrants. (Bergman Gallery, 97 Ben Yehuda St.) Tel. 235667.

**GALLERY ISRAELS** — Canvases by AVI SCHWARTZ. BEZEM, GOTTLIEB, JANCO and SHARIR are also on view. (Gallery Israels, 21 Israels St.) Tel. 221070.

**GROUP SHOW** — that includes work by HANNA KAY, CHAGIT SHAHAL, CHAIM MEIROSE, GRETTY, SHALOM and BLUESTONE. (New Gallery, 33 Reiness St.)

**SEVEN PAINTINGS** — by seven Yugoslav "primitives" form the centre attraction in this group show. Two Mexicans, Coronel and Osorio are newcomers to the gallery. Jean David, Cosson, and Adler are included in the fare. (Reno Darom Gallery, 30 Gordon St.)

**GALLERY COLLECTION** — Including Frenkel, Mandel, Milner, Gat Harel and others. (Lim Gallery, 170 Ben Yehuda St.)

**STERN GALLERY** — Autumn showing of Jewish painters of the Ecole de Paris (Stern Gallery, 33 Gordon St.).

**COLLECTION** — from the gallery file. Tepler, Zaritsky and Kneop. (Leivik House Gallery, 30 Dov Hoz St.).

**GALLERY COLLECTION** — Paintings, drawings and sculptures in a variety of styles. (Old Jaffa Gallery, 14 S. Mazal Arie, Old Jaffa), Tel. 839675.

**MODERN ART GALLERY** — shows a good range of Israeli and Ecole de Paris painters and painting by British artist Bernard Stern. (Modern Art Gallery, 4 Mazal Dagim, Old Jaffa.)

**POP MASTERS** — The American fathers of the movement represented by etchings, serigraphs and lithographs (Delson Richter, Old Jaffa).

**GALLERIA 7** — New gallery in North Tel Aviv features Israeli and international artists. (Galleria 7, 14 Kikar Hamedina).

**BIEDENFELD GALLERY** — Permanent exhibition of paintings and sculptures by Israeli and Ecole de Paris artists including Ashkenazi, Agam, Argov, Bybeck, Steinhardt, Mishulam and others. (Old Jaffa and the Hotel Plaza, Tel Aviv.) Tel. 825273.

**BOOZ GALLERY** — Summer show of Israeli Artists, Ancient Pottery & Coins, (Booz, 1 Simtat Bet Hashoeva Crn. Allenby 84). Open daily 9.30 a.m.-1.30 p.m., 4.30-6.30 p.m. except Thurs. afternoon. Tel. 613924.

**REUVEN RUBIN** — An exhibit of 12 original lithographs by noted Israeli artist. The theme: The Prophets. (The New Mishkan of Art, at Choma U'Migdal St., Holon).

**GROUP SHOW** — that includes some excellent examples of two-dimensional work by the late sculptor BERNARD REDER. Also included in the show is a lovely SCHWEBEL from his recent Artist in the Studio series. GIVATI and MAIROVITCH show work in their typical mature style. (Dvora Schocken Gallery, 59 Hovevei Zion St.) Open 10-1 only.

**GALLERY REGULARS** — Limited showing of local painters including Fima and Bergner. (Binet Gallery, 31 Frug St.)

**KLATCHKIN GROUP SHOW** — Including gallery regulars Bak, Mekady, Gutman, Bezem, Kikoine, Frokatch and others. (Hadassah "K" Gallery, 38 Frug St.) Tel. 234022.

**PRINTS** — From the gallery collection. (Mabat Gallery, 31 Gordon.)

## HAIFA

### By Ephraim Harris

**SHELOMO BEN-SHAHAR (SCHWARTZMAN)** and **LALI TAL** (Safad) — Clean, smooth paint, harmonious colour and satisfactory composition. Subjects include still life and interiors (probably his best paintings), surrealism, erotics and Ensor-like masks; but a note of unease seems to indicate his not yet having found his proper theme. Splitting the erotics into panels and placing the figures behind bars, as also with the barred windows of the interiors, may point to an element of secrecy, a possible guiding line for the future.

Something similar attaches to Tal's more or less surrealist pastels and landscapes where we are only permitted to see any sky by the grace of the foreground trees and hills. Surrealism is artificially induced in the woodcuts by printing on coloured paper; the quality of the latter, not bad at all, would have gained in black and white. The oils should never have been hung. (Beit Katz, Kiriyat Bialik) Till January 12.

**MENACHEM CROITORU** — Particular attention should be paid to the decorative oils and those watercolours with either buildings or figures. (Hagefen Gallery) Till January 18.

**POSTERS FROM ISRAEL GALLERIES AND MUSEUMS** — In connection with the exhibitions of both foreign and Israeli artists, at Jerusalem, Tel Aviv and Haifa. Worth a look. (Goldman's Gallery).

**BINA KATZ** — Note her male and female nudes and the "Mother and Child", with their varying treatment of powerful colour, and, apart from 20, minimal form retained for compositional purposes. (Ritz Gallery). Till January 11.

## HAZOREA

**LANDSCAPE AND NATURE** — Interesting reproductions of Chinese painting from the Han era until the 19th. century. Also pictorial "comparisons" between European and Chinese work. (Wilfrid Israel House).

## BEERSHEBA

**U.S. CONTEMPORARY PRINTS** — 30 prints (Serigraph, Photo Serigraph, Intaglio, Relief Etching, Lithograph, Photo Lithograph and Woodcut). From American Universities presented by the U.S. Cultural Centers in Tel Aviv and Jerusalem (Negev University). Till Jan. 15.

**DAN RAFAELI** — Recent sculptures (Negev Museum).

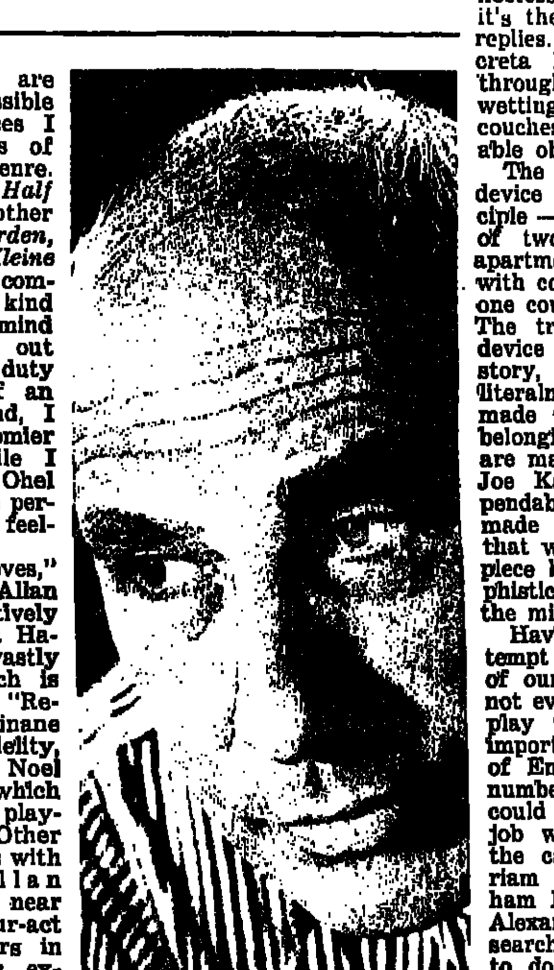


THEATRE / Mendel Kohansky

# Gloom and glow

ALTHOUGH comparisons are odious, I still find it impossible not to compare performances I saw on successive evenings of two plays of the same genre. One was *How the Other Half Loves* at Habimah, the other *Four Windows to the Garden*, performed by the visiting *Kleine Komoedie* of Munich. Light comedy not being exactly the kind of theatre which sets my mind afire, I went to both more out of a sense of professional duty than in the expectation of an exciting evening. In the end, I left Habimah in an even gloomier mood than I entered, while I walked out of the dingy Ohel Shem where the Germans are performing with a springy step, feeling a warm glow all over.

"How the Other Half Loves," by the British playwright Allan Ayckburn, whose "Relatively Speaking" was a big hit at Habimah two years ago, is vastly inferior to the latter, which is saying a great deal. For "Relatively Speaking" was an inane comedy about marital infidelity, a kind of vulgarized Noel Coward, with a plot in which the long arm of coincidence played the lead. In "How the Other Half Loves," which also deals with extramarital dalliance, Allan Ayckburn accomplished the near impossible: he wrote a four-act play lasting over two hours in which not one thought is expressed, not one witty remark is made, none of the six characters has anything even mildly interesting or amusing to say or do. Unless, that is, your taste in comedy runs to a man wearing one brown and one black shoe, a fat, middle-aged character trying to jump rope and getting all tangled up, or you find it hilariously funny when a dinner guest is splashed by a stream of water from the ceiling. "Is the water pipe leaking again?" the hostess asks her husband. "No, it's the toilet being flushed," he replies. Altogether, human excreta loom large in the play: throughout, we have the baby wetting not only its diapers, but couches, rugs and other vulnerable objects.



Kleine Komoedie's Charles Regnier in "Four Windows to the Garden."

The author invented a stage device — not a bad one in principle — whereby the living rooms of two couples with adjoining apartments are combined into one, with concurrent actions going on, one couple oblivious of the other. The trouble is that this clever device is made to serve a vulgar story, further vulgarized by the literalness of the living room, made up of pieces of furniture belonging to two sets. Things are made still worse by designer Joe Karl, usually a highly dependable craftsman, who has not made the distinction clear, so that we don't really know which piece belongs to the wealthy, sophisticated Fosters, and which to the middle-class, sloppy Phillipses.

Having long given up any attempt to understand the actions of our repertory theatres, I am not even asking why this sort of play had to be staged by an imported director, Millo Sperber of England. I could think of a number of local directors who could have done just as inept a job with the comedy and with the cast, which consists of Miriam Zohar, Tova Pardo, Avraham Ronai, Shmuel Atzmon and Alexander Peleg, six characters in search of something worth while to do.

THE CAST of "Four Windows to the Garden," written by Pierre Barillet and Jean-Pierre Gredy, were given more to do, and they do it beautifully. During the intermission, a veteran actor coming to see the play on his night off made his way through the festively dressed, superannuated, German-speaking crowd in the lobby, to whisper in my ear: "This is the kind of show which reminds you that for the theatre you need actors too." He was refering to the marvellous pair of performers playing the two leading parts.

Charles Regnier and Hilda Krahl are the kind of actors whose personalities can invest any play with meaning; I can even picture them putting some life into "How the Other Half Loves." Here they have fairly good material to work with.

"Four Windows" is clever, sophisticated stuff, an ever-so-light descendant of that elegant European tradition which was at its best in Schnitzler and Maupassant, with their mild cynicism. It is a more elegant version of the popular Broadway comedy. While Neil Simon, to mention the most successful practitoner of the art, bombards the spectators with verbal gags, Messrs. Barillet and Gredy are more gentle and more sparing with their humour; the gags do not explode but fall gently, and being less obvious, they depend in great measure on the manner in which they are delivered.

One can easily discern the difference between the European and the American product since "Four Windows" resembles in structure one of Neil Simon's best known plays "Plaza Suite," now being revived at the Cameri. This play, too, is composed of four unrelated episodes, the connecting thread being the locale, a living-room in a run-to-seed house.

In the first episode, a long-divorced woman is about to leave the house in preparation for remarriage, when her former husband shows up unexpectedly to pick up some of his belongings. The two start out on a note of acrimony and discuss their unpleasant past, only to wind up in each other's arms. They end up planning a big celebratory dinner when they can both find a free evening.

In the second episode, a man in his forties comes with his very young fiancee to rent the flat; all is well until the girl's mother shows up. She engages in a get-acquainted conversation with her future son-in-law, and slowly the two begin to realize that they have met before, a long time ago. There was that gay party in a Swedish castle with lots of champagne, nude bathing at midnight, identities blurred in the dark... They make a quick calculation, and — well, you've guessed it.

These and the two other episodes were obviously written as exhibition pieces for virtuoso actors, and I cannot think of a couple to do better justice to them. Charles Regnier, who appeared here last year in a serious part in Duerrenmatt's "The Physicists," shows his mettle as a comedian, and exhibits his astonishing versatility and range. After the first two episodes, we see him as a clumsy, fat yokel from the Canadian backwoods and a lusty, clever housepainter. In each part he creates a highly believable, amusing character. Similarly, Hilda Krahl undergoes metamorphoses from episode to episode and even within one episode.

Two consummate professionals, the Regnier-Krahl duo are at their best when exchanging dialogue, as in the scene where they discover the embarrassing episode from the past. The timing, the slight pauses, the hesitations before throwing away a line with devastating accuracy are a delight to the ear. Mr. Regnier, a man no longer young, is also a marvel to watch as he moves his slim, lithe body across the stage, and Hilda Krahl has a smile which lights up not only her face but the entire theatre.

MUSIC / Yohanan Boehm

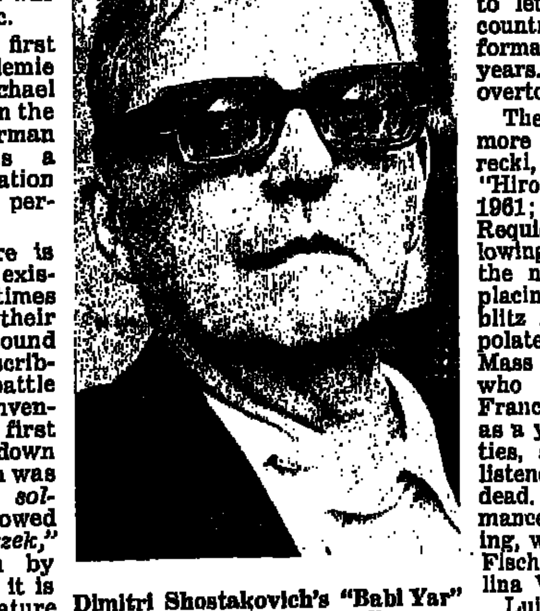
# Farewell to arms

AFTER READING my column on "Martial Sounds" two weeks ago veteran composer Erich Walter Sternberg pointed out that I had omitted to mention the anti-war theme in the history of music.

Sternberg's own *"Inferno,"* first performed at the Singakademie in Berlin in 1931 by Michael Taube, was based mainly on the poems by the 18th-century German poet Matthias Claudius. It is a work of some 20 minutes' duration set for a capella chorus with percussion.

Come to think of it, there is very little anti-war music in existence for until very recent times composers taking war as their theme were content to add sound to the poems or pictures describing fighting or death on the battle field in a more or less conventional manner. Probably the first musical attempt to break down the glorification of militarism was Stravinsky's *"L'histoire du soldat"* (1917-18). This was followed in 1925 by Alban Berg's *"Wozzek,"* based on the book written by Georg Buechner in 1836; but it is no parallel to anti-war literature like Henri Barbusse's *"Le Feu"* or Erich Maria Remarque's "All Quiet on the Western Front" which were published shortly after the First World War, or Picasso's famous Spanish Civil War painting, "Guernica."

Nobody has yet attempted to set to music the horrors of war as shown by Goya in his *"Disastres de la guerra"* after Napoleon's War of Intervention in Spain.



Dimitri Shostakovich's "Babi Yar" displeased the Kremlin.

THE HOLOCAUST has so far found expression in only one musical document: Arnold Schoenberg's "A Survivor from Warsaw" for speaker, men's chorus and orchestra, which, although it describes one scene of this tremendous tragedy of humanity, makes a great impact on survivors through its associative content. Written in 1947, it has been performed in Israel several times.

Somewhat belatedly in 1962 the *"Babi Yar"* Symphony by Dimitri Shostakovich, set to verse by Yevgeni Yevtushenko, brought the catastrophe into the international limelight again. A jarring note was however provided by the ban on the work in Russia and the refusal of the Soviet authorities to let the score get out of the country, which delayed its performance abroad for several years. This gave anti-Jewish overtones to the issue.

The early 'sixties produced some more works of protest: Penderecki, the Polish composer, wrote "Hiroshima" for 52 strings in 1961; Benjamin Britten's "War Requiem" was performed the following year at the dedication of the new Coventry Cathedral, replacing the one destroyed in the blitz in 1941. Here Britten interpolated the text of the Requiem Mass with poems by Wilfred Owen who died in the trenches in France in the First World War as a young man in his early twenties, stimulating thoughts in the listener beyond the mass for the dead. Significantly, the performance and the subsequent recording, was sung by German Dietrich Fischer-Dieskau and Russian Galina Vishnevskaya.

Luigi Nono's *"Intoleranza,"* which has atomic fears as its theme, caused political demonstrations at its performance in Venice in 1961. But, according to eye witnesses, the event had very little to do with music in its more widely accepted sense.

Of Israeli composers, Zvi Avni used, "Guernica" as the subject for one of his electronically produced musical essays two years ago though the sketchiness of the piece did hardly anything to bring out the ghastliness of the total destruction of the city by German planes fighting for Franco.

In a sense, Josef Tal's opera *"Ashmedai,"* produced in 1971 in Hamburg, is anti-war, as its music is associated with a libretto based on a Talmudic legend describing the destruction of a peaceful, happy people through Ashmedai's manipulations to prove his point that human beings are more prone to evil than to good.

# RADIO FOR MUSIC LOVERS

**TODAY:** 08.05: Couperin, Stamitz, Schubert. 09.05: Stutchevsky: Fantasy (Ron-Il-Biklis); Haydn: Symphony No. 88 (Bobescu); Webern: Passacaglia (Dixon). 10.05: C.P.E. Bach: Concerto (Rodan); Chopin: Polonaise Brillant (Hautzig-Rodan); Kodaly: Galantha Dances (Zaliuk). 12.05: Handel: Organ Concerto; Mozart: Divertimento, K.136. 1.25 p.m. Dvorak: Overture "Carneval"; Prokofiev Piano Concerto No.3; Respighi: "Fountains of Rome." 5.05 p.m.: Borodin: Overture "Prince Igor"; Shostakovich: Symphony No.15 9.05 p.m.: Warlock: "Capriol" Suite; Mozart: Sinfonia Concertante, K. 297; Schumann: Overture "Genoveva." 10.05 p.m.: Bartok: Rumanian Dances; Castelnuovo-Tedesco: Concerto for 2 Guitars; Stravinsky: "Les Noces."

**SATURDAY:** 08.05: Bach, Beethoven, Roussel. 1.05 p.m.: Handel: Concerto Grosso; Mendelssohn: Music to "A Midsummer Night's Dream" (Kubelik). 3.05 p.m.: Brahms: Piano Quintet (Previn-Yale); Scherzo (Katchen). 6.05 p.m.: Ilona Vincze, piano, plays Weiner, De Falla Allotin, Bartok. 8.40 p.m.: Carrol Rosen sings Debussy and Ravel.

**SUNDAY:** 08.05: Vaughn Williams: Folk song Suite; Haydn: Symphony No.6; Albinoni: Oboe Concerto; Britten-Rossini: Soirees Musicales. 00.05: Spohr: Double Quartet; Beethoven: Cello Sonata No.3 10.05: Mahler: 4 Songs (Minton); Elgar: "Enigma" — Variations. 12.35 Janacek: "Taras Bulba" (Kubelik). 1.25 p.m. Berlioz: "Nuits d'ete" (Crespin) 5.05 p.m.: Bach: Christmas Oratorio Part Three 8.45 p.m.: IPO-Prokofiev Classical Symphony (Paray); Mozart: Flute Concerto, K.313 (Shoham); Franck: Symphonic Variations (Laks-Bertini). 11.25 p.m.: Arriga: String Quartet No.1; Suk: Meditation on an old Czech Chorale.

**MONDAY:** 08.05: Chopin: Ballade No.4 (Rubinstein); Lekeu: Violin Sonata; Ravel: Intro and Allegro (Vita). 09.05: Choir settings by Y. Edel. 10.05: Schubert: Sonata in A (Kalichstein); Mendelssohn: Variations serieuses. 12.35: Beethoven: Overture "King Stefan"; Faure Prelude "Pelleas et Melisande"; Weber: Invitation to the Dance. 1.25 p.m.: Telemann: Concerto; Saint-Saens: "Carnaval des animaux." 5.05 p.m.: Swedish artists — Stockholm Wind Quintet, the Leif Strand Choir. 8.05 p.m.: Mozart: "Idomeneo" (Glyndebourne).

**TUESDAY:** 08.05: Brahms: Haydn-Variations (Beinum); Beethoven: Triple Concerto (Stern - Rose - Istomin); 09.05: Dvorak: Overture "Othello" (Kertesz); Bellini: Oboe Concerto; Mozart: Symphony No.41 (Boehm) 10.05: Stravinsky: "Le Baiser de la fee." 12.35: Verdi-Liszt played by Arrau. 1.25 p.m.: Ginastera: "Pampuna III." 8.05 p.m.: Rossini: Mose" (see "Poster").

**WEDNESDAY:** 08.05: Jewish element in music by Rossi, Bach, Copland, Shostakovich. 10.05: "1668" — Fr. Couperin and contemporaries. 12.35 Roussel: Symphony No. 3. 1.25 p.m.: Weber: Konzertstueck; Faure: Masques et Bergamasques 3.05 p.m.: Stravinsky: Duo Concertante (Schwartzberg - Berman); Saint - Saens Etude 4.00 p.m. (repeat) Rossini: "Mose" 10.05 p.m. (Mendelssohn) String Quartet No.1; Schubert: String Quartet in G (New Israel String Quartet). 11.25 p.m.: Dinu Lipatti.

**THURSDAY:** 08.05: Famous Artists. 09.05 Glazounov: "Raymonda"; Rameau: "Les Paladins"; Stravinsky: "Dances." 12.35 Dvorak: "The Water Goblin"; Cl. Schumann: Piano Concerto; Rossini: Overture "Wilhelm Tell." 3.05 p.m.: Band Music. 5.05 p.m.: Mozart: Flute Concerto (Shoham-IPO); Franck: Symphonic Variations (Laks-Bertini-IPO). 8.30 p.m.: Harpsichord music by Galuppi, Couperin Handel. 11.35 p.m.: Fjodor Shaliapin.

# AUSTRALIAN JEWRY SALUTES ISRAEL

The Principal Contributors and Co-workers Study Mission and the Young Leadership Study Mission, both from the Keren Hayesod-United Israel Appeal of Australia, have come to Israel to identify with your valiant struggle for peace and security.

We wish to express our deepest sense of solidarity with the people of Israel. The Australian Jewish community is one of the most distant from Israel. But distance does not diminish our commitment and involvement with Israel. Like all Jews throughout the world, we were shocked and grieved at the Arab attack on Yom Kippur. We were moved by the courage and self-sacrifice of Israel's young heroes.

We were dismayed and angered by the indifference to Israel's survival displayed by many countries in today's amoral world.

We gave thanks for the determination and spirit of a great people under arms, who against great odds, beat back the aggressor and saved Israel.

And like Jewish communities everywhere we tried to express our involvement through unity of spirit as well as in a practical and tangible way. We recognize, that this effort, unprecedented as it was, does not begin to match the tremendous sacrifice which all of Israel's citizens were called upon to make. Nevertheless, we did demonstrate unequivocally that we cared!

Here in Israel we have learned that the struggle is far from over and that Israel's needs are as pressing and as urgent as ever.

We pledge to do our utmost to help meet these needs.

One of the members of our mission expressed it best when he said soon after our arrival — "Naaseh V'Nishmah" — We already have acted: We are here to learn in order that we may do more in the future.

*B'virkat Shalom,*

**ISADOR MAGIT**
Federal President

**LOUIS KLEIN**
Federal Co-Chairman

Keren Hayesod — United Israel Appeal of Australia

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TELEVISION / Philip Gillon

# Long night's vigil

IT WAS great being told by everybody, from Menahem Begin to Aharon Yadlin, what a very mature bunch we are for voting at all, after all that bold talk about not bothering to go to the polls, or putting in blank slips. We may talk with bravado, but underneath our dashing exteriors we are all of us inveterate voters, who would never dream of passing up an opportunity to rub some salt into several candidates' wounds.

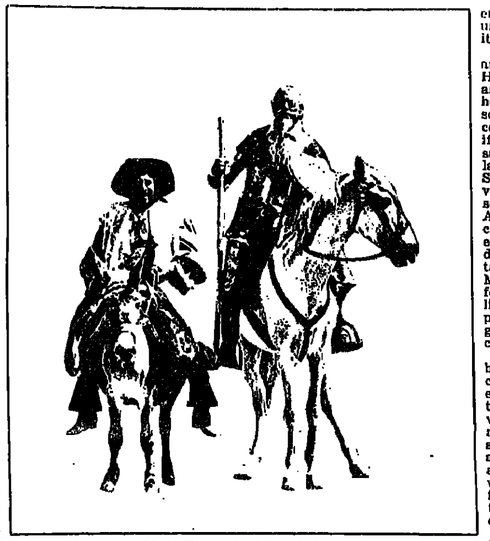
For me, my civic duties involved far more than merely dropping ballots into ballot boxes. I also refrained scrupulously from working all day, played tennis, took a siesta, and so prepared myself for the long night's vigil. In fact, watching the screen like a hawk till 6 a.m. the next day for the slightest changes in Hanoch Smith's forecasting tended to extend the election holiday into a two-day stretch. But it was worth it. Heaven knows what catastrophes would have overwhelmed the nation if I had missed a single moment of that potpourri of results, forecasts and analyses.

The television boys provided nobly for our needs, never letting up for a moment, and supplying a constant and always interesting panoply of information and interviews. By the following night they were justifiably exhausted: Yair Aloni yawned prodigiously while delivering the news on Tuesday and I don't blame him. I was also yawning at the time. Throughout Monday's timeless test they were chirping as merrily as the early morning birds that joined eventually in paeans of praise for the Israeli voter. A lot of electricity was wasted on Monday night, but it was worth it.

It seemed to me that the most dramatic moment was Shulamit Aloni's reaction to Avraham Ofer's shy admission that she was really a member of the Labour Party family: acknowledging her political paternity, he looked rather like a character in a Dickens novel discovering that he was the father of the unclaimed lad in the corner. But Shulamit did not react in the conventional way: there were no happy cries of "Daddy!" as she threw herself weeping on his breast. Instead, she reminded him darkly of the way he had cast her out of the family mansion into the snow. She was, she insisted tartly, more than 18 years old, and in no need of adoption.

Hanoch Smith was as sagacious and amiable as ever, smiling soothingly while he prophesied gloom for some, glory for others. I suspect that the Alignment people were by no means dissatisfied with what he promised them — after all, they themselves had admitted in their pre-election advertisements that they deserved to be punished. The Likud leaders were obviously somewhat disappointed that they did not get a three-tier cake, but were pleased to get at least a substantial strawberry tart. Happiest of all were the religious politicians, who now sit comfortably in the middle, laying down the Law and the law.

The TV boys were very considerate: our thanks go to Yair Aloni and Daniel Pe'er for not interrupting "Macmillan and Wife" merely to give us some news around 12.30 a.m. At one point somebody telephoned Shimon Tessler in the middle of a programme — probably his wife, to ask if he had on his warm underwear, and if he was getting enough to eat — but he said crisply that he was in the middle of a broadcast, and slammed down the receiver. It was a pleasant human touch, such as viewers on overseas stations see very seldom.



Rex Harrison and Frank Finlay in "Don Quixote".

How did I vote? A friend who analyzes Israeli *mores* tells me that you can get full, frank and courteous answers if you ask an Israeli what he earns, what under-the-table benefits he gets, who his latest girl-friend is, what diseases he suffers from. But if you ask for whom he votes, he draws himself up to his full height and snaps, "That's my business!" So I'll keep my secret.

One thing I must say: I hope Ofer was right, and that we'll have another election very soon. Otherwise, having punished the Government, we can be expected to be punished in our turn — for Monday's deeds — higher taxes, devaluation, television stopping at 10.15 p.m., no more thrillers, only Moked, Morasha and Hamavdil, no more being told what a fine, mature bunch of guys and dolls we are. I believe that a mandate should be sought from the people every few months: it would guarantee the Government's good behaviour.

TONIGHT, viewers will have the pleasure of seeing the BBC version of "Don Quixote," with Rex Harrison as the knight and Frank Finlay as Sancho Panza. Having attended a preview I advise viewers not to miss this one, although unfortunately they will not see it in colour, as I did.

Do not be put off by a slow and unconvincing start, with Rex Harrison looking far too quizzical, as if he is not quite sure what he is doing in that beard. He soon warms up to the part, and completely wins our hearts, even if his countenance is seldom as sad as he says it is. Frank Finlay is a lovable and bewildered Sancho, and Rosemary Leach a very lovely unattainable lady. I seem to remember that Cervantes' Aldonza Lorenzo (re-named Dulcinea del Tobosco by her knight errant) was a wench with well-developed muscles, a slight moustache and a mighty voice. If so, Miss Leach is, happily, miscast, for she looks and talks rather like a duchess disguised as a peasant girl, and I for one would gladly sport her gage on my escutcheon.

Many justifiable liberties have been taken with the text of the classic particularly the ending: even the theme is distorted, since the ideals of chivalry that Cervantes mocked are in effect glorified in a very touching closing scene. But all these points I make are not adverse criticisms; they are merely intended to prove how well-informed a critic I am. The film is sheer magic, particularly the second half, in which one loses oneself in delight.

SEVERAL VIGILANT readers have taken me to task for identifying the Thirty Years War with the Napoleonic Wars last week: I am innocent, it was a printer's devil who changed my *or* to *og*. Other viewers disagreed with my assessment of Abba Eban's Geneva speech, as inoffensive. They say that he should not have brought in the terrorists unless he wanted to wave a red rag at an Egyptian bull. Maybe I was less aware of Ismail Fahmy's sensitivities than they are, but I would never have dreamt that he would treat these observations as more than formal points, any more than we are upset by the Arabs' talk of Jerusalem being theirs.

RADIO / Helga Dudman

# Early enlightenment

AT ONE a.m. on election night, the radio panel of commentators was trying to squeeze indications out of one polling station in Haifa, one in Ramat Gan, and a few settlements. Nobody else in my neighbourhood seemed to be tuned in to this early enlightment on the disengagement of the political parties. Normally, music and talk come from other windows long into the night: this night I had actually been awakened by the thunderous silence.

After this unusual New Year's experiment, I found it perfectly satisfactory to wait for the results with breakfast, in comfort. The gap between instant communications techniques and voting reality seemed especially marked this time. Israelis make a point of never getting to the polls early, possibly because they are given the whole day off to do so. In any case, the triumph of the election lay in the circumstances and conditions of the Army vote and, with due apologies to the computers, I think the communications heroes were the overburdened donkeys who carried ballot boxes to northern outposts.

PEOPLE WHO TELEPHONE in to radio programmes based on conversations between studio and home — and there are quite a few — are probably just like the rest of us, only more so. That is, their concerns are no doubt typical (discounting those who have some very special axe to grind) while their personalities are more energetic than average: like writers of letters to the press, they actually get around to it. In their anxiety, they sometimes forget that old rule about turning off their own radios, with the result that the rest of us get terrible squeals on ours.

A recent edition of Zahal's "Please Call" programme, whose panel of old stand-bys included Hannah Zemer, Haim Herzog, and Yitzhak Taub, is probably a good sample of what is going on in many people's minds.

The dominant concern, of course, is, "What is going on in Geneva?" and you can usually count on the questions, "What do the Egyptians really want? What are they going to do? And what about the Russians?" The fact that we have so many answers on tap on so many programmes may be what motivates the questioners — a little like throwing a fish to a performing seal.

One high-pitched young voice on the part of the programme I heard wanted to know why motorcycles were included in the carless day scheme; surely the saving in petrol was minimal?

Yes, Taub agreed, motor-cycles account for only a tiny fraction of our petrol consumption; the point here was solidarity with other vehicle owners — "just as, in general, our carless day programme is in fact merely a gesture of solidarity with other countries."

A woman from Petah Tikva asked the familiar question, "Why does television give such a gloomy picture of our own economy?" Hannah Zemer took this one up quickly and agreed that the emphasis was wrong and dangerous. (I understand that she has discussed this point on TV; since I do not watch this other medium, I felt out of things, and can only say that I have not been aware of any such failing on the radio.)

"Such statements are just not true. We go into any store and see endless merchandise available," said Miss Zemer, which is an obvious truth. Slanted descriptions can be dangerous, she continued. "I've just read, in translation, an article from an Egyptian paper describing what a terrible mess the country is in." The implication is alarming: that cock-eyed, irresponsible journalism could bring on fatal decisions by the other side.

Another question came from a soldier who sounded far away. "Were those rumours from the home front about an imminent devaluation of the Israeli pound true?"

This was an odd one, which put the previous issue into the "perspective" asked for by Haim Herzog. Civilian life goes on much as usual, give or take a few more tus snarls; the hardships are at the front. But if even just a few soldiers are concerned about finances and not just flies, things are more normal than one might have expected.

This programme moves along briskly, and the panellists, even when they tend to interrupt each other's expertise, are pleasantly handled by Oded Ben Ami.

The morale problem came up again during the "discussion" section, presided over by Yitzhak Fischler, which has been appended to the evening news magazine on the First Channel. A different general topic is handled each time by a different guest or panel, and I like the format. The frequent criticism of "too many talk shows" on our media strikes me as peculiar. When we are not in a shooting war, our life is one big talk show; and anyway, you cannot have belly-dancers on the radio.

I like Fischler too, though I am sure he has his non-fans. I am by now entirely used to his rather sinister giggle, and his way of grinding on imperturbably through the comments of others. He enjoys being non-objective and provocative, which amounts to making a virtue out of an inevitability.

On the "morale" instalment, the guest was Professor Amos Tversky of the Hebrew University's psychology department who refused to get entangled in Fischler's distinction between "morale" and "mood," and the two had a funny exchange as to whether Professor Yaakov Talmon's political criticisms had lowered the morale of the Defence Minister — who, in turn, by raising our expectations, had been responsible for our low-keyed mood — not morale.

THE BEATLES linger on as substance for professors to dwell on. The Second Channel's Friday afternoon "Pop Music — Fashion, Art, and Politics" included a discussion by Professor Shlomo Shoham, of Tel Aviv University's criminology department, on the effects of "ecstatic" music on the young, the phenomenon of the abandonment of individuality, release from inhibitions, and achievement of contact with others. I do not recall that the afterglow of Frank Sinatra, or even of Elvis Presley brought on quite so many academic analyses; but today there are more professors, and a quicker turnover of pop groups.

"Our Government's puritanical outlook, based on Aliya Bet values, refused to let the Beatles come here," said Professor Shoham. Perhaps "puritanical" is the word for their mature years, but in their youth, from what I hear, our ministers-to-be were a pretty free-swinging lot, which only proves that the more things change, the more they stay the same.

And if the Second Channel was having professors on the Rolling Stones, what might the first Channel be up to at the same moment?

Tonio Kroeger, with two professors in the "Literary Magazine" discussing Thomas Mann and the classic conflict between the "bourgeois" and "bohemian" values, between the ordered world of the "north" and the sensuous one of the "south," between artist and business man. All this at about the time of the Beatles' grand parents, with references to Baudelaire and Kafka, neither of whom were exactly crew-cut squares.

Switching to the Army Channel, I found yet two other worlds: once again, the currently much-discussed gap between the home front and the front line. The weekly magazine included a documentary on one soldier's home leave, and the strangeness of once familiar sights. All those girls! All those steaks! All those people leading lives as though nobody at all was at the Canal and on the Golan! "City drivers are still horribly rude — and nobody seems to understand soldiers' problems..." Then back he went to the Canal, the flies, and the *laf* (Army Hebrew for "meat loaf").

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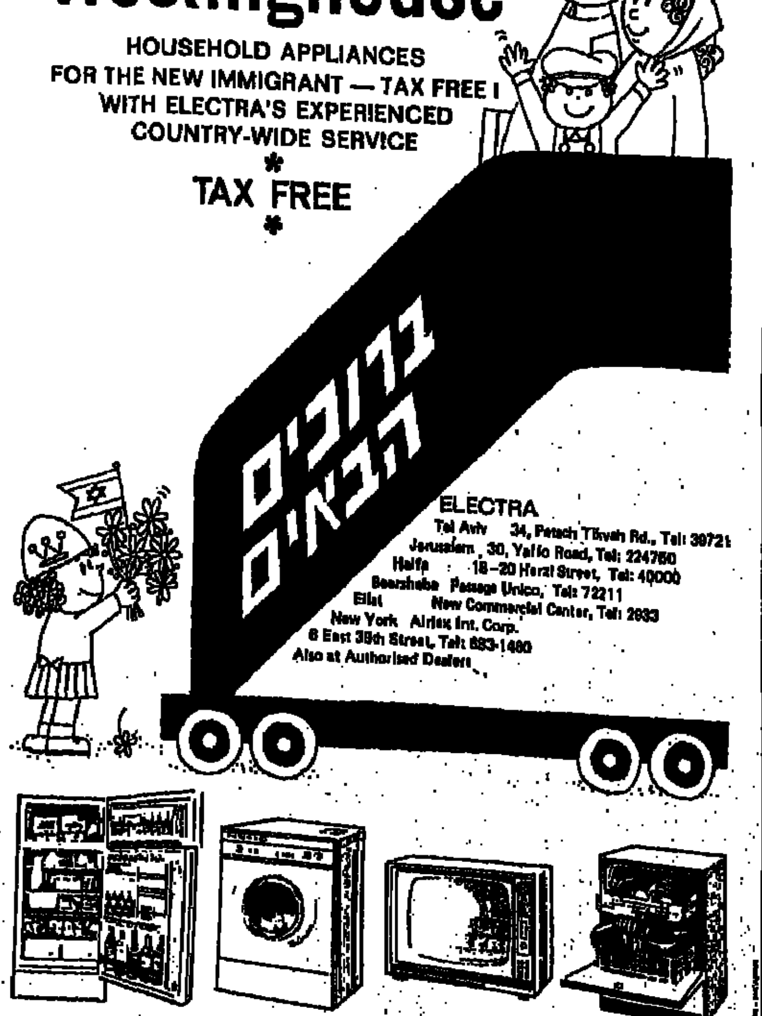


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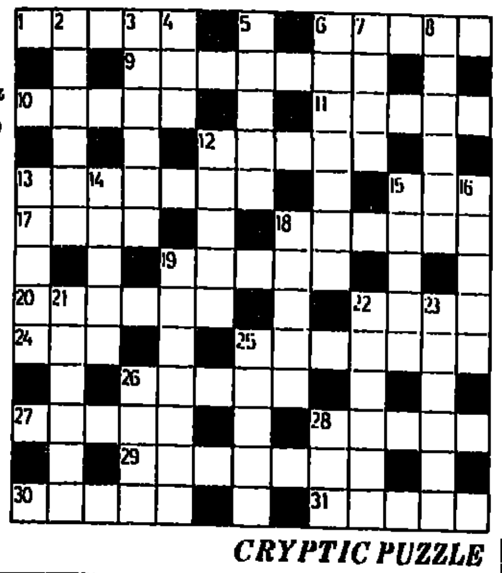
# TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



### EASY PUZZLE

**ACROSS**

1 Outside of loaf (5)
6 Written composition (5)
9 Anguish (7)
10 Fool (5)
11 Disposes of for money (5)
12 Animal nose (5)
13 Stresses (7)
15 Allow (3)
17 Vegetable (4)
18 Zestful enjoyment (6)
19 Densely packed (5)
20 Not spoken (6)
22 Act (4)
24 Secure (3)
25 Is present at (7)
26 Perceives by touch (5)
27 On a second occasion (5)
28 Compositions for two (5)
29 Fragrant (7)
30 Inhuman creature (5)
31 Wanting (5)

**DOWN**

2 Make smaller (6)
3 Taken by theft (6)
4 Young child (3)
5 Signs (5)
6 Made certain (7)
7 Printer's term (4)
8 Comrades in arms (6)
12 Tolerated (5)
13 Concerning (5)
14 Bang about (5)
15 Material (5)
16 Dull heavy sounds (5)
18 Tumults (5)
19 Absence of sound (7)
21 Dark brown shade (6)
22 Make bare (6)
23 Prepared for publication (6)
25 Unaccompanied (5)
26 Clenched hand (4)
28 Animal lair (3)

### CRYPTIC PUZZLE

**ACROSS**

1 Upset by sloppy handling? (5)
6 Kiwi colour (5)
9 In which many at first win (7)
10 Crime of burning passion? (5)
11 Does evening work! (5)
12 I leave a bird and move (5)
13 Someone messing about on the roof? (7)
15 Hock, but not wine (3)
17 A soccer player's rules? (4)
18 Animal giving a groan (6)
19 Mundane sphere (5)
20 A little light shining (6)
22 Compete with Steve? (4)
24 One drink among eight others (3)
25 Is his military career all over? (7)
26 Bird for which a chicken crosses some roads (6)
27 One who goes in for a Verdi composition (5)
28 Helpers of a first-class fellow? (5)
29 Restore cloth and other fabric (7)
30 Strengthened the moustaches? (5)
31 If he didn't make the grade, he raged distractedly (5)

**DOWN**

2 Shakespeare character mostly drunk (6)
3 Dolly's insurance people? (6)
4 Not overweight! (3)
5 River tours arranged here (5)
6 Villainous fellow (ship also) (7)
7 Only real musicians have it to play (4)
8 Carton-maker named Eddie! (6)
12 Sweeper in not quite the best order (5)
13 Be supported by Mae West! (5)
14 Lived thoughtfully? (5)
15 Are such bears on top of the world? (5)
16 Game team, maybe (5)
18 He comes from a line of foreigners (5)
19 Hesitated to brandish the revolutionary flag (7)
21 Lady bareback rider (6)
22 Depended on a lieder arrangement (6)
23 With which to photograph me in a car wreck (6)
25 It's a pleasure to shoot them (5)
26 Come and get it! (4)
28 Place-kick expert (3)

**Wednesday's Easy solution**

ACROSS.—3, Stops. 8, Beard 10, Rapid. 11, Vie. 12, Actor. 13, Perfect. 15, Visit. 18, Eat. 19, Reside. 21, Arrives. 22, Imps. 23, Ages. 24, Invents. 26, Scorns. 29, Rot. 31, Times. 32, Tedious. 34, Veers. 35, Rat. 36, Recur. 37, Hence. 38, Elicit.

DOWN.—1, Never. 2, Prefers. 4, Tact. 5, Proves. 6, Saris. 7, Tamid. 9, Air. 12, Actions. 14, Ear. 16, Sings. 17, Tense. 19, Reverses. 20, Strut. 21, Apron. 23, Attired. 24, Insert. 25, Nod. 27, Cited. 28, Revue. 30, Tutor. 32, Tree. 33, Our.

**Wednesday's Cryptic solution**

ACROSS. — 3, Might. 8, Th-row. 10, Urges. 11, Our. 12, Opera. 13, Junkers. 15, Rifle. 18, Syd. 19, Pan-a-MA. 21, Cheetah (cheater). 22, Ally. 23, Rest. 24, C-lasses. 26, Bom-bay. 29, Old(St.). 31, Super. 32, Ruy B-las. 34, A-Scot. 35, Air. 36, Bean-O. 37, Press. 38, Sniff.

DOWN.—1, Sh-O-ut. 2, Work-shy. 4, I'AFs. 5, Hur-rah. 6, Train. 7, Realm. 9, Run. 12, Orderly. 14, Eye. 16, Fares. 17, Earth. 19, Pass out. 20, Barbs. 21, C-lamp. 23, Red Barn. 24, Carson(City). 25, Sly. 27, Outer. 28, (full of)Beans. 30, Mar-sh. 32, Roof. 33, Lie.

**SOLUTIONS TO TODAY'S PUZZLES ON MONDAY**

## BRIDGE
By George Levinrew

WHO says women cannot play bridge? See what Claire Tornay of New York City did in the Open Pairs Tournament at the United States summer nationals. Put yourself in the South seat with Claire and plan your play:

North
♠ J 10 8 7 5
♡ 10
◇ A Q 9
♣ K Q J 7

South
♠ K 4
♡ A Q J 9 8
◇ 7
♣ A 10 6 4 3

| The bidding: North | South |
|---|---|
| 1♡ | 1♠ |
| 2♣ | 3NT |
| 4♣ | 4◇ |
| 4♠ | 6♣ |

The opening lead was the ♣2. So you say to yourself — or do you?— that the hand probably depends on finding the ♠A or Q in the East hand — and probably the Ace since West did not lead it.

But declarer did not think this way. She first drew the outstanding trumps and asked herself why a singleton trump was led instead of making an effort to find tricks somewhere. Surely a ◇ with so many in the opponent's hands could be a normal opening unless — South thought that surely West had a loaded gun in honor strength.

Declarer decided not to place her trust in spades, but to finesse diamonds. It worked and a ♠ was discarded on the ◇A. The ♠K was led and won by West with the Ace, and the defence had no safe return. A ◇ was trumped by declarer, the ♡A was played, and the crucial decision was made that West also probably had the ♡K. So the ♡Q forced the K and 6♣ was made. Here is the full hand:

North
♠ J 10 8 7 5
♡ 10
◇ A Q 9
♣ K Q J 7

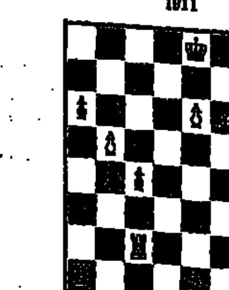
West
♠ A Q 3 2
♡ K 4 3 2
◇ K 8 5 2
♣ 2

East
♠ 9 6
♡ 7 6 5
◇ J 10 6 4 3
♣ 9 8 5

South
♠ K 4
♡ A Q J 9 8
◇ 7
♣ A 10 6 4 3

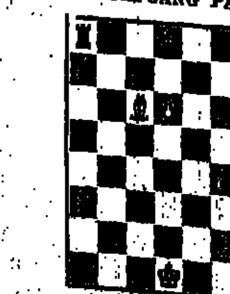
## CHESS/Eliahu Shahaf

Problem No. 2473
WOLFGANG PAULY
1911



Ke1; Ra1, Re2; Bf8; Pb5, e6. (6)
Re5; Bh8; Ktb1; Pa6, c4, h3, h7. (7)
White mates in three (3x)

Problem No. 2474
WOLFGANG PAULY



Kd1; Rh1, Rf2; Be6; Pd6, g8. (6)
Kd5; Ra8; Ktg4; Pa3, a7, f4, h6. (7)
White mates in three (3x)

WOLFGANG PAULY (1876-1934) was one of the most prolific composers in chess history: His output exceeds 5,000 problems, many of which have become classics. No. 2474 is a vertical reflection of No. 2473 with an entirely different solution. A unique achievement!

SOLUTIONS. Problem No. 2469 (Bwee): Setplay 1. — Bc7, d4, g3, c:b, Kt any 2.Q:e7, e:d, f4, d4, Q:d5x; 1. Ktf4! changing white's replies to 2. Q:e7, Q:d4, Qe6, Ktd3, Kt:g6x, with the additional variation 1. — K:f4 2.Qd6x. Problem No. 2470 (Kuznetsov): 1.Bf4! Re5 (1.Re4? Rb1 2. any Kte3) 2.Re4 Ktd3 (2. — R:e5 3. Rc3+ Kb3 4.Rb2+ Ke3 5. Re2+) 3.Ke2 Ktc1+ 4.Ke3! R:e5 5.Re4! Rh5 6.Rh4 Rg5 7.Rg4! with either a stalemate or a perpetual pursuit along the 4th rank.

**MADRID 1973**

Soviet grandmaster Vladimir Tukmakov, runner-up of the event (only half a point behind Karpov) won the following fine game against the former world junior champion:

**Sicilian Defence**

V. TUKMAKOV — J. KAPLAN

1.e4 c5 2.Ktf3 Ktc6 3.d4 c:d 4. Kt:d4 g6 5.Ktc3 Bg7 6.Be3 Ktf6 7.Bc4 d6 8.f3 Qb6 9.Ktf5 Q:b3 10.Kt:g7+ Kf8 11.Ktd5 Kt:d5 12.B:d5 K:g7 13.0-0 Qc3 14.Qe1 h5 15.Rb1 Qa5 16.c4 e6 17.B:c6 b:c 18.c5 d5 19.Bd4+ f6 20.f4 Rf8 21.e:d e:d 22.Qe3 Qc7 23.Rf3 Ba6 24.Rg3 Qf7 25.Ra3 Bc8 26.c6 c5 27.f:e Bf5 28.e:f+ Kg8 29.Qe1 B:b1 30.Q:b1 Rfe8 31.Rb3 Be4 32.Rb7 Qf8 33.Rg7+ Q:g7 34.f:g R:d4 35.e7 Re8 36.h3 Re4 37.Qb6 Kf7 38.Q:e8+. Black resigns.

**CHESS ON A HOCKEY FIELD**

The organizers of the recent Montreal open tournament found an original solution; accommodating the 206 participants on a roofed hockey field in the vicinity of the city. Duncan Suttles, recently confirmed as an international grandmaster by FIDE, went through unbeaten garnering 7 points from eight games, outnosing by half a point Amos, Weinstein and grandmaster Lombardi. Suttles was also triumphant in the Ottawa open tournament (9 points out of eleven games) which attracted a record entry of 232 players. The following fine game is not without theoretical interest.

**King's Indian Opening**

LABEL — AMOS

1.e4 e6 2.d3 d5 3.Ktd2 Ktf6 4.Ktgf Be7 5.g3 c5 6.Bg2 Ktc6 7.0-0 0-0 8.Re1 b5 9.e5 Ktd7 10.Ktf1 b4 11.h4 a5 12.Kt1—h2 a4 13.Bf4 Ba6 14.Ktg5 a3 15.b:a b:a 16.c4 Ktb4 17.Qh5 h6 18.Ktg4! h:g 19. h:g Re8 20.Be4! d:e 21.Kg2 Q:d3 22.Re3 Bd8 23.Ktf6+! B:f6 24.Rh1. Black resigns.

CONSULTATION is usually a term employed in medicine; in chess it is used when two or more players compete against each other. One of such famous consultation games took place in Vienna in 1897, with Georg Marco and Carl Schlechter playing white against Rudolf Charousek and M. Fendrich. The final part of this game became a classic.

White — Kg1; Qd4; Rh3; Kte3, Ktf3; Pa5, b4, e3, g5. (9). Black — Ke8; Qe6; Rf8; Bd7; Ktg4; Pb6, c6, e7, d5, f5. (10). 33. — Kd8! 34.a:b Ke8 35.Kte4 Qe2 36.b7+ Kb8 37.Kte5 (White could have achieved a draw by 37.Rh8!) Kte5 38.Kt:d7+ K:b7 39.Qd3 Qf1+ 40.Kh2 f4 41.Q:e5 (41.Ktde5? Q:h3+!; 41.Ktg1 Ktg4+ 42.Kh1 f3 43.Kt:f3 f2 44.Rg3 f:gQ+ 45.R:g1 Qh3+) 41. — f:e 42.Kt:f3 Qf3+ 43.Kh1 e3 44.g6 e1Q+ 45.Kt:e1 Q:e1+ 46.Kg2 Qd2+ 47.Kf3 Qe3+ 48.Kg4 Q:b4+ 49.Kg5 Qe7+ 50.Kh5 Qf8+ 51.Kh7 Qf5 52.Rh6 Q:e3 53.Kh8 Qd2 54.Kh7 Qd3 55.Kh8 Qe5 56.Kh7 Qe4 57.Kh8 Qe6+ 58.Kh7 d4 59.g7 d3 60.g8Q Q:g8+ 61.K:g8 c5. White resigns.



# WHAT'S ON

**Plant a Tree in Israel With your Own Hands!** Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund): in Jerusalem — Rehov King George, corner Rehov Keren Kayemet. Tel. 35261, in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 234449.

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**— ALL WEEK IN JERUSALEM —**

**Israel Museum:** Sun., Mon., Wed, Thur. 10 a.m.-4 p.m. Tuesday 10 a.m.-6 p.m. Fri., Sat. 10 a.m.-2 p.m. Entry free for soldiers in uniform.
Henry Moore — Elephant Skull.
Land of Dolls
The 1st International Triennale of Photography (Spertus, Goldmann - Schwartz and Library Galleries)
Inscriptions reveal — special exhibit at Rockefeller.
Dr. Norman P. Schenker Hebrew Seal Section.
Special exhibit: leaf of the Gutenberg Bible.

**Hadassah Tours**
1. Medical Centre at 9.30 a.m., 11.00 a.m 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building No charge. Buses 19 and 27.
2. Morning half-day tour of all Hadassah projects. IL8.40 ($2) per person towards transportation and refreshments. By reservation only: Tel. 86383.
Hebrew University, conducted tours, in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus. For tours of the Mt. Scopus Campus, please call Tel. 30211, ext. 725.
Tourists and visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No.6 Kiryat Moshe, Tel. 523291
Jerusalem Biblical Zoo, Schneller Wood Romema. Tel. 533822, 7.30 a.m.-dusk.
Wizo, 1 Rehov Mapu. Jan. 1 at 10.30 a.m. Visit to Schocken Library with Dr. Katzenstein, Head of the Institute, who will show visitors the ancient Passover Haggada. Daily Home Hospitality Service, run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m. For daily tours of Wizo Institutions, please call the Tourist Dept.: Tel. 226060.

**— TEL AVIV —**

Tel Aviv Museum, Sderot Shaul Hamelech, Exhibitions: Posters from the USA (New Building); the Museum collections Helena Rubinstein Pavilion, 6 Rehov Tarsat, Graphic Art in Israel Today. Sun-Thur. 10 a.m.-5 p.m. Fri. 10 a.m.-2 p.m. Sat. 6-10 p.m
Ha'aretz Museum, Tel Aviv Museum Centre, Ramat Aviv (1) Glass Museum: (2) Kadmon Numismatic Museum; (3) Ceramics Museum; (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore; (6) Alphabet Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations; Open: Sun, Mon., Tues, Wed., Thurs., 9 a.m.-4.00 p.m. Fri., 9.00 a.m.-1 p.m. Sat. 10.00 a.m. 2.00 p.m.
MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifrats Shlomo. Open as above.
MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik. Open as above but closed Saturday.

**Conducted Tours:**
Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays from hotels: 9.30 a.m.-Tadmor, Sharon, Acadia, Validor, Samuel, Aster, Dan, Park, Deborah, Adi, Ami Shalom, Basle. 10 a.m.-Sheraton, Hilton, Ramat Aviv.
Mizrahi Women's Organization of America and Canada 16 18 Rehov Dov Hos., Tel Aviv call Tel. 220187, 243106; Jerusalem 222646, 521608; Haifa, 64528; Beersheba, 3171
ORT ISRAEL: for visits please contact: ORT Tel Aviv, Tel. 762291-2; ORT Jerusalem, Tel. 233675; ORT Haifa, Tel. 668000 ORT Netanya, Tel. 22922
National Religious Women's Organization Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Rehov Ibn Gvirol, Tel Aviv; call Tel. 03-788942, 03-446816. Jerusalem: Tel. 02-30620, 02-65232, Mondays, Wednesdays guided tours through Neve Sara Herzog Complex, Bnei Brak.
Wizo, 38 Rehov David Hamelech. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m. For daily tours of Wizo Institutions, please call the Tourist Dept., 116 Rehov Hayarkon; Tel. 232939.
Moetzet Hapoalot — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 261111; Jerusalem Beit Elisheva, Rehov Eliezer Hamodai, Katamon, Tel. 31616; Haifa Community Centre, 14 Rehov Zahal, Kiryat Eliezer Tel. 522564 Phone for reservations.
Canadian Hadassa-WIZO office, 116 Hayarkon, Tel. 227060, 8 a.m.-2 p.m.
Hadassah Club, 80 Rehov Hayarkon, Tel. 56039.
Israel Wax Museum, depicting the "Rebirth of Israel." Shalom Mayer Tower, Tel Aviv, Tel. 57804.

**— NETANYA —**

Wizo, 13 Macdonald Rd. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday 4-6 p.m. For daily tours of Wizo Institutions, please call Mrs. Zelsion, Tel. 053-23193.

**— EILAT —**

Wizo. For daily tours of Wizo Institutions, please call Mrs. Faye Morris, Tel. 059-3961.

**— NAHARIYA —**

Wizo. For daily tours of Wizo Institutions, please call Mrs. Zimenhauer, Tel. 04-920097.

**— HAIFA —**

Hadassah Club Youth Aliya office. 209 Rehov Hameginim, Tel. 642461, 664976
Goldman Art Gallery, 93b Sd. Hanassi; Tel. 80840. Exhibition of Museum and Gallery Posters. Open daily 10 a.m.-1 p.m.; 4-7 p.m.; 8-10 p.m. Sat. 6-9.30 p.m.
Ritz Gallery, 5 Rehov Haim. Exhibition of Oils and Watercolours by BINA KATZ, daily till midnight; Friday till 3 p.m.; Saturday from 5 p.m. Closing Jan. 11.
Wizo, 50 Rehov Moria. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m. For daily tours of Wizo Institutions, please call the Tourist Dept., Tel. 84449.

**— REHOVOT —**

Tourists interested in visiting the Weizmann Institute of Science should phone the Visitors' Section, Tel. 03-951721 ext. 597, between 8.30 a.m. and 1 p.m.

**SATURDAY**

**— JERUSALEM —**

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.


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Sat., Jan. 12, Subscribers Yud-Gimmel
(instead of postponed Dec. 24 and 25 performances; tickets for postponed performances will be honoured)

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לתרבות מתקדמת צוותא

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Saturday, January 11 at 11.11 a.m.

Eliezra Zakov — alto
Zvi Harël — cello
Eldad Noimark — harpsichord and piano
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Jerusalem 21.1 (6 p.m.)
THE CIRCUS PRINCESS
Operetta by E. Kalman



THE ISRAEL CINEMATIQUE
Tel Aviv-Yafo Municipality Youth and Culture Dept.
Tel Aviv University Faculty of Arts and Communications
The Israel Film Archives, Haifa

**SOCIAL PROBLEMS IN THE CINEMA**
Jan. 5 at 6.30 p.m.
Jan. 7 at 9.00 p.m.
Jan. 10 at 6.30 p.m.
STORM OVER ASIA — Pousovkin plus shorts ME'OLE LE'OLE — Parlov (Israel)
NICE TIME — Goretta
Jan. 5 at 9.00 p.m. Jan. 7 at 6.30 p.m. Jan. 10 at 9.00 p.m.
BICYCLE THIEVES — De Sica
plus Shorts: DREAM LAND — Anderson
Biur Haba'arut — Yeshurun (Israel)
Jan. 9 at 5.00 p.m. Jan. 11 at 2.30 p.m.
IF — L. Anderson
Jan. 9 at 6.30 p.m. — POOR COW — K. Lough
Jan. 9 at 9.00 p.m. — PORTE DES LILAS — R. Clair

Beit Oved Ha'iriya, 1 Rehov Pumbadita.
Buses 12, 18, 19, 20, 21, 22, 55, 61, 62, 66



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Sun., Jan. 6
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Wed., Jan. 23
Jerusalem
Sat., Jan. 26
IN THE ARMY
Entertainment programme
Tonight,
Jan. 4, Zahal
Soon
THE GOVERNMENT INSPECTOR
by Gogol
STAGE 2
Soon
MEN AT WAR
Director: Nola Chilton

**The Cameri Theatre**
PLAZA HOTEL
Comedy by Neil Simon
Tel Aviv
Sat., Jan. 5
Sun., Jan. 6
Mon., Jan. 7
Zahal
Tue., Jan. 8
Wed., Jan. 9
AS YOU LIKE IT
Shakespearean comedy
Haifa
Sat., Jan. 5
Sun., Jan. 6
Mon., Jan. 7
Tel Aviv
Tue., Jan. 8
Wed., Jan. 9
Thur., Jan. 10
MORALE HIGH
Entertainment programme
Zahal
Sun., Jan. 6
Mon., Jan. 7
Tickets for Tel Aviv performances IL5—8

**Habimah**
HOW THE OTHER HALF LOVES
Comedy
Tel Aviv, Large Hall
Sat., Jan. 5, 8.30
Mon., Jan. 7, 7.30
Tue., Jan. 8, 7.30
Wed., Jan. 9, 7.30
Sat., Jan. 12, 8.30
Sun., Jan. 13, 7.30
OH! OH! JULIA
Musical tragedy by Ephraim Kishon
Tel Aviv, Small Hall
Sat., Jan. 5, 8.00
Mon., Jan. 7, 7.30
Tue., Jan. 8, 7.30
Mon., Jan. 14, 7.30
Tue., Jan. 15, 7.30
THE ETERNAL HUSBAND
Tel Aviv, Small Hall
Thur., Jan. 10, 7.30
Sat., Jan. 12, 8.00
Box Office
Tel. 283742, Tel Aviv



**THE JERUSALEM SYMPHONY ORCHESTRA**
chief conductor and musical adviser: Lukas Foss

SUBSCRIPTION CONCERT SERIES 2, "Portrait of a Composer"
Conductor: GARY BERTINI
THE OPERA, "M O S E S" BY ROSSINI
(CONCERT PRODUCTION)
Soloists: Nikolas Hillebrand (Germany), Gino Pasquale (Italy), Yehudith Lazeprovich, Bibiana Goldenthal, Esther Admon, Menasse Hadjes, Avraham Solomon, Tibor Herdan, Isser Bushkin.
THE BERLINER KONZERTCHOR
Tuesday, January 8, 1974 at 8.00 p.m. at the Jerusalem Theatre (and not January 1, as advertised previously).
Tickets from the theatre box office, Cahana, and Ben Naim. Student reductions at the Students' Union box office.

# Tel Aviv Cinemas

Commencing Saturday, Jan. 5, at 7.15 p.m. and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

**ALLENBY** Tel. 57820
Israel Premiere
WALTER MATTHAU
Don Siegel's "Dirty Harry"

**BEN YEHUDA** Tel. 228409
3rd week
**KILL**
JEAN SEBERG
JAMES MASON
Directed by Roman Gary
4.30, 7.15, 9.30
Adults only

**CINEMA ONE** Tel. 57952
3rd week
ALEX CORD
SAMANTHA EGGAR
**THE DEAD ARE ALIVE**
Adults only
Saturday, 7.15 — 9.30
Weekdays, 4.30, 7.15, 9.30

**CINERAMA**
2nd week
7.15, 9.30
**Battle Of Giants**

**CHEN** Tel. 232288
4.30, 7.15, 9.30
**THE BIGAMIST**
LANDO BUZZANCA

**DEKEL** Tel. 414114/5
6.45, 9.30
**The Great Race**
TONY CURTIS
NATALIE WOOD
JACK LEMMON

**EDEN** Tel. 57450
3rd week
Today, Friday 12 noon
Sat., 7, 9
Weekdays, 3, 5, 7, 9
A Karate picture
**JOE THE BOSS**

**ESTHER** Tel. 235610
Israel Premiere
at 4.30, 7.15, 9.30

**BLUME IN LOVE**

**ORDAN** 15th week
**THE DAY OF THE JACKAL**
4.30, 7, 9.30.

**DRIVE-IN CINEMA** Tel. 777177
5.15
**BAGDAD**
7.15
**RINGO**
Israel Premiere
9.30

**Wedding Night**
Sat. Midnight only
MISTY

**GAT** Tel. 267888
16th week
**PETE 'N' TILLIE**
WALTER MATTHAU
CAROL BURNETT
4.30, 7.15, 9.30

**GORDON** Tel. 244373
33rd week
**LE GRAND BLOND AVEC UNE CHAUSSURE NOIRE**
YVES ROBERT
PIERRE RICHARD
4.30, 7.15, 9.30

**HOD** Tel. 226226
4th week
**The Clay Pigeon**
TELLY SAVALAS
4.30, 7.15, 9.30

**LIMOR** Tel. 260778
30 Rehov Ibn Gvirol
4th week
4.30, 7.15, 9.30
in colour
**The Last of Sheila**
RICHARD BENJAMIN
JAMES COBURN
JAMES MASON
DYAN CANNON
RAQUEL WELCH

**MAXIM** Tel. 287457
Second week
**A PLACE CALLED TRINITY**
RICHARD HARRISON
4.30, 7.15, 9.30

**MOGRABI** Tel. 58881
4th week
TERENCE HILL
**Man of the East**
4.30, 7.15, 9.30

# Jerusalem Cinemas

Commencing Saturday, Jan. 5, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00

**ARNON** Tel. 224829
BRETT HALSEY
ROMANA POWER
Life in London's Soho
**Perversion Story**

**CHEN** Tel. 222955
Starting Friday at 3 p.m.
**The Raid on the Army**

**EDEN** Tel. 228829
2nd week
Starting Friday at 3 p.m.
**STRANGER IN THE HIGH SCHOOL**

**EDISON** Tel. 224056
The great Turkish love story with
TURKAN SORRAY
in
**DERT BENDE**

**HABIRAH** Tel. 232366
BRUNO PRADAL
SYDNEY CHAPLIN
In the thrilling film
**THE CONTRACT**

**JERUSALEM** Tel. 35067
A great comedy with THE MARX BROTHERS
**A NIGHT AT THE OPERA**
Saturdays, 7, 9
Weekdays, only one perf. at 7

**ORGIL** Tel. 222955
**How To Catch A Man**

**ORION** Tel. 222914
Starting Friday at 3 p.m.
BRUCE LEE
JOHN SAXON
**Enter The Dragon**
Performances at 4, 6.45, 9

**ORNA** Tel. 224733
Starting Friday at 3 p.m.
BEN GAZZARA
YVETTE MIMIEUX
**THE NEPTUNE FACTOR**
Performances: 4, 6.45, 9

**RON** Tel. 234704
Starting Friday at 3 p.m.
In the especially sexy film
**What Do You Say To A Naked Lady?**

**SEMADAR** Tel. 33742
VANESSA REDGRAVE
GLENDA JACKSON
**Mary Queen of Scots**
Performances: 6.45, 9

**OPHIR** Tel. 613321
Second week
4.30, 7.15, 9.30

ADULTS ONLY

**ORLY** Tel. 234025
4.30—7.15—9.30
6th week
**WATERLOO BRIDGE**
ROBERT TAYLOR
VIVIEN LEIGH

**PEER** Tel. 449795
Israel Premiere
4.30, 7.15, 9.30

**PARIS** Tel. 236665
Second week
**STRAIGHT ON TILL MORNING**
RITA TUSHINGHAM
10, 12, 2, 4, 7.15, 9.30

**RAMAT AVIV** Tel. 413761
7.15, 9.30
**And Hope To Die**
ROBERT RYAN
J. L. TRINTIGNANT
LEA MASSARI

**STUDIO** Tel. 55817
7th week
**Journal Intime D'une Demi-Vierge**
Adults only
4.30, 7.15, 9.30

**TCHELET** Tel. 448950
18th week
4.30, 7.15, 9.30
**Play It Again, Sam**
WOODY ALLEN

**TEL AVIV** Tel. 281181
Only one man can be . . .
**Emperor Of The North Pole**
LEE MARVIN
ERNEST BORGNINE
Adults only

**ZAFON** Tel. 445085
Second week
**THE HEARTBREAK KID**
CHARLES GORDON
4.30, 7.15, 9.30

# Haifa Cinemas

SUBJECT TO TERMINATION OF STRIKE.

Commencing Saturday, Jan. 5, at 7.00 p.m. and 9.00 p.m.
Daily at 7.00 and 9.00 p.m. — Matinee at 4.00 p.m.

**AMPHITHEATRE** Tel. 664018
JIM BROWN
MARTIN LANDAU
A film of suspense
**BLACK GUNN**
In colour
For adults only

**ARMON** Tel. 664848
Suspense Suspense Suspense
Dario Argento's
**Four Flies On Grey Velvet**
MICHAEL BRANDON
MIMSY FARMER
BUD SPENCER (Trinity)
In colour

**ATZMON** Tel. 663003
She's the hottest super agent
**Cleopatra Jones**
SHELLEY WINTERS
TAMARA DOBSON
In Technicolor

**BEIT ROTHSCHILD**
**The Man Who Shot Liberty Valance**
Sunday at 9.00
**Billion Dollar Brain**
Thursday at 8.45
**L'Eau La Bouche**

**CHEN** Tel. 666272
6th week
The hidden camera of Allan Funt . . .
**What Do You Say To A Naked Lady?**
For adults only

**MIRON** Tel. 663003
From Friday
Full of Suspense
**Battle For The Planet Of The Apes**
Technicolor

**MORIAH** Tel. 242477
7th week
The greatest suspense of this year
**THE GETAWAY**
STEVE McQUEEN
ALI McGRAW
In Technicolor

**ORAH** Tel. 664017
3rd week
A sensational film packed with suspense
SUSAN GEORGE
**FRIGHT**
(The Trap for the Baby Sitter)
In colour

**ORION** Tel. 523939
BRUCE LEE
in a great karate film
**Revenge Of The Big Boss**
In colour
Six non-stop perfs. from Friday

**ORDAN** Tel. 663443
**L S D**
In colour
Six non-stop perfs. daily

**ORLY** Tel. 81868
7th week
one min. from Carm. Term.
two perfs. nightly 6.45, 9.00
YVES ROBERT
PIERRE RICHARD
in a delicious comedy.
**Le Grand Blond Avec Une Chaussure Noire**

**PEER** Tel. 662232
If you were crazy about M A S H you will love even more
Arthur (Love Story) Hiller's
**THE HOSPITAL**
GEORGE C. SCOTT

**RON** Tel. 669069
2nd week
A great satiric film
**Buzzanca At High School**
ROSSANA PODESTA
LANDO BUZZANCA

**SHAVIT**
The year's best suspense comedy
RYAN O'NEAL
starring in
**THE THIEF WHO CAME TO DINNER**
Perfs. Sat. at 7.15, 9.15
All week at 6.45, 9.00

# Ramat Gan Cinemas

**ARMON** Tel. 720706
Second week
7.15, 9.30
**Decameron No. 2**
Adults Only
Matinee at 4:
WISTON DOESN'T FORGIVE

**HADAR** Tel. 723822
5th and last week
Daily at 4.00, 7.15, 9.30
after the big success in Tel Aviv
**THE GETAWAY**
STEVE McQUEEN
ALI McGRAW

**LILI**
7.15, 9.30
**To Sir, With Love**
SIDNEY POITIER
LULU

**OASIS**
7.15, 9.30
**The Date With The Lonely Girl**
Mat. at 4:
PETER WITH HEIDI

**ORDEA** Tel. 721720
7.15, 9.30
SHARON TATE
Roman Polanski's famous film
**The Fearless Vampire Killers**

**RAMA** Tel. 721912
7.15, 9.30
James Bond 007
**GOLDFINGER**
SEAN CONNERY

**RAMAT GAN** Tel. 794504
7.15, 9.30
OMAR SHARIF
FLORINDA BOLKAN
**Le droit D'aimer**
Adults only
— in colour —

# HERZLIYA

**DAVID** Tel. 984021
7.00, 9.15
**Le Circle Rouge**
ALAIN DELON
YVES MONTAND

# Petah Tikva

**SHALOM** Tel. 917450
7.00, 9.15
**The Ski Raiders**
JEAN-CLAUDE KILLY
Mat at 3.30:
CHARLIE CHAPLIN
THE POLICEMAN



# The Poster

## THEATRE

**AS YOU LIKE IT** (Cameri) — Peter James' modern-dress production is full of interesting innovations, some successful, some less, and has a remarkable performance, in the part of Rosalind, by Tiki Dayan. HAIFA (Municipal Theatre) Sat. 6:30, Sun. 8:15, Mon. 8:15. TEL AVIV (Cameri) Tues., Wed., Thurs.

**ETERNAL HUSBAND** (Habimah) — TEL AVIV (Habimah) Thurs.

**FOUR WINDOWS TO THE GARDEN** (Kleine Komoedie Munchen) — The visiting German theatre features two marvellous actors, Charles Regnier and Hilda Krahl, in a frothy French comedy. (See review).

**HO, HO JULIETTE!** (Habimah) — Ephraim Kishon's new comedy is a continuation of a play by his sixteenth century colleague William Shakespeare. In this play Juliette did not die of her lethal potion, woke up and married Romeo and they lived happily until divorce did them part. (Not yet reviewed) TEL AVIV (Habimah) Sat. 8:00, Mon., Tues.

**HOW THE OTHER HALF LOVES** (Habimah) is an inane comedy which takes four acts to say nothing. The author hopes to get laughs out of a baby wetting its diapers, couches, rugs. (See review) TEL AVIV (Habimah) Sat. 8:30, Mon., Tues. Wed.

**PLAZA SUITE** (Cameri) — A revival of Neil Simon's comedy about the troubles of the New York rich. Plenty of laughs. TEL AVIV (Cameri) Sat., Sun., Mon. ARMY Tues., Wed. Thurs.

**THREE WIDOWS** (Gideon Shemer) — play by Shalom Aleichem. YASUR Fri.

## MUSIC

All events start at different times — so watch out!

### Jerusalem

**MUSIC AT EIN KAREM** — The Jerusalem Soloists perform Bach: Concerto in d minor (Soloist: Dora Schwartzberg; Mozart: Sonata for Two Celli, K. 292 (Remennik-Yampolsky); Bach: Concerto for Two Pianos, in C Major (Eden-Tamir) — by invitations only (phone: 228964 or 414250) at the Targ Music Centre: Saturday, at 8.30 p.m. Special bus from King David Hotel at 7.50 p.m. from Kings Hotel, at 8 p.m. from Mount Herzl, at 8.10 p.m.-return trip assured.

**ISRAEL CHAMBER ENSEMBLE** — subscription concert No.8 — Gary Bertini conducting with the Berliner Konzertchor — works by Bartok (Music for Strings, Percussion and Celesta); Mozart (Mass in c minor — soloists: Barbara Hendriks, Louis Yavnieli, Heiner Hopfner, Nicolas Hillebrandt — at Binyenei Haoomah: Saturday at 8.30 p.m.

**ISRAEL PHILHARMONIC ORCHESTRA** — Series "1" subscription concert No.5 — Peter Maag conducting Mozart ("Haffner"); Hindemith (Cello Concerto : Janos Starker); Mendelssohn (Music to "A Midsummer Night's Dream") — Binyenei Ha'oomah; Sunday, at 7.30 p.m.

**I.P.O.** — Series "2" Subscription Concert No. 2 — Peter Maag conducting Ravel ("Le Tombeau de Couperin"); Haydn (Cello Concerto: Janos Starker); Mendelssohn as above, with Gila Yaron, Afelle Rosen, and women's choir of the T.A. Philharmonic Choir (Stanley Sperber, director) — at Binyenei Haoomah: Monday at 7.30 p.m.

**NEW ISRAEL STRING QUARTET** — works by Webern, Beethoven Dvorak (Piano Quintet, with Ruth Menze, piano) — at the Targ Music Centre, Ein Karem: Monday, at 7.30 p.m. Special bus from King David, at 7.50 p.m. from Kings Hotel at 8 p.m., from Mount Herzl at 8.10 p.m.-return trip assured.

**JERUSALEM SYMPHONY ORCHESTRA** — Gary Bertini conducts Rossini's "Moise" with N. Hillebrandt, G. Pasquali, Y. Lazarovich, B. Goldenthal, H. Admon M. Hadjes, A. Salomon, T. Herdan, I. Bushkin, the Berliner Konzertchor — Series "2") — at the Jerusalem Theatre: Tuesday, at 8 p.m.

### Tel Aviv

**AT THE MUSEUM:** Michael Rudiakov, cello, with Shoshana Rudiakov, piano works by d'Hervelois, Carter, Debussy, Brahms — at the Recanati Auditorium: Saturday, at 7 p.m.

• Irene Zaritzkaya, piano, plays Beethoven ("Moonlight" Sonata), Schumann (Carnival), and Brahms — at the Recanati Auditorium: Tuesday, at 7 p.m.

**ISRAEL PHILHARMONIC ORCHESTRA** — Series "5" Subscription Concert No.6 Peter Maag conducting *Mozart, Hindemith* (soloists Janos Starker), Mendelssohn — Saturday, at 7.30 p.m.

**ISRAEL CHAMBER ENSEMBLE** — special concert — Fritz Weisse conducts Haydn's "Creation" with the Berliner Konzertchor, and Barbara Hendriks, Heiner Hopfner, Nicolas Hillebrandt at Beit Hachayal: Sunday, at 7 p.m.

**I.P.O.** — Subscription Concert No.5 — Peter Maag conducting Ravel, Haydn (Soloist Janos Starker), Mendelssohn — Series "6": Tuesday; Series "7": Wednesday: Series "8" Thursday, all start at 7.30 p.m.

### Haifa

Israel Bach Society — works by Bach, Handel, Vivaldi, with Zahava Simon, Eliyahu Redlich, Caroline Williams; Eli Freud directing — at Stella Maris: Saturday, at 11 a.m.

### Nazareth

Israel Bach Society — special Christmas Concert, with works by Bach, Vivaldi, Gabrieli (Zahava Simon, Carolio Williams Michel and Bernardo Bessler; Eli Freud directing — at Municipal Community Centre: Saturday at 7 p.m.

## DANCE

**BAT-DOR DANCE CO.** Programme: Requiem for Sounds — Gene Hill Sagan, Juana — Manuel Alum, Carnaval — Paul Sanasardo. TEL AVIV (Bat Dor Theatre) Fri. 2:00.

**BATSHEVA DANCE CO.** — Programme: Cello — Robert Cohan (premiere in Israel), Poem — Anna Sokolov (world premiere), Beneath the Sky — Talley Beatty. TEL AVIV (Nachmani) Mon.

*Jean-Michael Vincent and his tiger are strangers to civilisation in this scene from "The World's Greatest Athlete."*

## CINEMA

**THE CLAY PIGEON** — This story of a Vietnam war hero who becomes involved in the CID's fight against a Los Angeles narcotic ring, features Tom Stern as director, producer and leading player. The results of all this effort is a highly-original, if pretentious movie, also marred by an over-complicated, meandering plot.

• **THE WORLD'S GREATEST ATHLETE** — A clever comedy from Walt Disney Productions, about a jungle boy from Africa who becomes an outstanding sports champion in the U.S. Though the humans concerned act well enough, a delightful pet tiger, named Harri, comes near to stealing the show.

**THE LAST OF SHEILA** — A film producer plays a macabre game with his guests on a Mediterranean cruise. Herbert Ross directs a bevy of starlets in a glossy film that maybe would appeal to crossword-puzzle enthusiasts.

• **L'HERITIER** — Jean-Paul Belmondo as the heir to a vast industrial empire which involves him in political intrigues and murder plus the usual amorous episodes. Plot is overloaded but on the whole it is entertaining.

• **CALIBRE 9** — Brutal but compelling Italian crime-thriller, with dialogue in English, about a runner for a Milan currency ring suspected of stealing 800,000 dollars, who is hounded by both the gang and the police.

• **THE MACKINTOSH MAN** — Suspenseful if confused thriller that mixes robbery, espionage and politics and is excellently acted by first-rate cast.

• **OKLAHOMA CRUDE** — Stanley Kramer's fable about human greed set in the oilfields of the Oklahoma of 1913. There are moments of comedy and lively acting from George C. Scott and Faye Dunaway.

**"JEREMIAH JOHNSON"** — Robert Redford abandons civilisation for the life of a mountain man in the American west of the 1840s, but the film lacks excitement and its main interest lies in the lyrical beauty of the Utah locations and authentic scenes of Indian life.

• **THE DAY OF THE JACKAL** — Exciting exercise in suspense based on the Frederick Forsyth best-seller.

**FRIGHT** — Psychodrama that's high on screams but low on interest.

• **THE GETAWAY** — *No holds are barred in Peckinpah's romantic thriller.*

• **PLAY IT AGAIN, SAM** — Another Woody Allen romp.

• **WHAT DO YOU SAY TO A NAKED LADY?** — Fascinating insight into human nature.

**THE WOUNDED BUTTERFLY** — A pretentious but not very exciting Italian murder-mystery, with English dialogue, about the search for the killer of several young women found murdered in a city park.

**"MAN OF THE EAST"** — Another comedy-western starring Terrence Hill of "Trinity" fame, but though he does nicely as an aristocratic young Englishman who visits the Arizona wilds in 1880, much of the humour here is pretty infantile. This is an Italian production with dialogue in English.

• **LE DROIT D'AIMER** — Effective combination of love story and political drama with Florinda Bolkan and Omar Sharif in the leading roles. While not outstanding it is an attention-holding film. English dialogue.

**WHITE LIGHTNING** — Action picture with the ebullient Burt Reynolds as a bootlegger turned Federal agent. Too many car chases hold up rather than advance action. Convincing performance from Ned Beatty as a corrupt sheriff.

• Recommended

## OPERA

The Israel National Opera presents: Donizetti: "Lucia di Lammermoor," with Esther Baumwel, Sami Bechar, Boris Bar Lev, Annette Celine, Michael Glueckman; conductor: Franklin Choset (Tel Aviv: Saturday, at 8.30 p.m.); Joh. Strauss: "A Night in Venice," with Esther Baumwel, Miriam Laron, Robert Gerber, Sami Bechar, Mordehai Ben-Shahar Michael Kahana, Sarah Simon; conductor: Arieh Levanon (Tel Aviv: Monday, at 6 p.m.)

# On the air

**FIRST PROGRAMME**
256, 523 and 221 M.

News: Today and Tomorrow: 8.00, 9.00, 10.00, 11.00, 12.00 noon, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, and 12.00 midnight, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00.

**TODAY**

7.58 a.m. Opening. 8.05 "Collegium Musicum" — works by Couperin, Stamitz and Schubert. 9.05 The Jerusalem Symphony Orchestra recorded... (Stereo) Stutchewsky: Fantasy for Harp, Oboe and Orchestra (Conductor: S. Ronly-Riklis); Haydn: Symphony No. 88, (Conductor: Constantin Bobescu); Webern: Passacaglia (Conductor: Dean Dixon); 9.55 English News. 10.05 C.Ph.E. Bach: Concerto for Orchestra (Conductor: Mendi Rodan); Chopin: Polonaise Brillant opus 22 (Soloist: Walter Hautzig — Piano, Conductor: Mendi Rodan); Kodaly: Gallanta Dances (Conductor: Yuval Zaliuk). 10.55 French News. 11.00 News in Easy Hebrew. 11.05 "Ivrit La'am." 11.15 Programmes for Elementary Schools 12.05 "Midday Concert" — Handel: Organ Concerto in A-major; (Soloist: Simon Preston) Mozart: Divertimento in D-major, K. 136. 1.05 "At Midday." 1.25 Midday Concert (cont.) Dvorak: Overture "Carneval"; Prokofiev: Piano Concerto No. 3; Respighi: "Fountains of Rome." 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.05 A Moment of Hebrew. 4.05 The Middle East. 4.30 News from the records library. 5.05 "Classical Request Programme", Borodin: Overture to "Prince Igor", Shostakovitch: Symphony No. 15 (Conductor: Maxim Shostakovitch). 5.55 English News. 6.05 "What will be heard?" — a preview of next week's music programme produced by Gideon Rosengarten. 6.30 Literary Magazine. 6.50 French News. 7.05 "The Weekly Column." 8.05 Pages, Images and Songs for Shabbat. 9.05 "Friday Evening Concert" (Stereo) produced by Ada Brodsky, Warlock: "Capriol" Suite, Mozart: Sinfonia Concertante for Winds *and Orchestra, K. 297 (Conductor: Karl* Boehm); Schumann: Overture "Genoveva"; Bartok: Roumanian Dances; Castelnuovo-Tedesco: Concerto for 2 Guitars and Orchestra; Stravinsky: "The Wedding" (Conductor: Robert Kraft). 11.05 This Night. 11.25 Radio Story. 12.05 A Moment of Poetry. 12.08 Close Down. 2.05-5.00 Songs and Tunes. 5.05-8.00 Same as second programme.

**TOMORROW**

7.58 a.m. Opening. 8.05 "Morning Concert," Works by Bach, Beethoven and Roussel. 9.05 World of Science. 9.65 Musical Quiz. 9.55 English News. 10.05 The Weekly Diary. 10.55 French News. 11.05 "Curtain Up." Handel: Concerto-Grosso in G-major op. 6 No. 1, (Conductor: Neville Marriner); Mendelssohn: Music to "A Midsummernight's Dream" (Soloists, Choir and Orchestra, conducted by Rafael Kubelik). 2.05 Mother and Child. 3.05 Chamber Music by Brahms, Quintet in F-minor for Piano and Strings (Andre Previn, and the Yale Quartet) Scherzo (Julius Katchen — Piano). 4.05 "Me and My Prayer." 5.06 "Composers suggest" Arthur Gelbrun. 5.55 English News. 6.05 Recital (Stereo) Ilona Vincze (Piano) *Leo Weiner: Passacaglia, Falla:* Two Pieces, Yardena Alotin: Six Piano Pieces for Children, Bartok: Three Rondos on Hungarian Folk Songs. 6.40 Yiddish Songs. 6.50 French News. 7.05 Weekly Diary. 7.50 Bible Reading: Yeshayahu chaps. 11 and 12. 8.05 "Music between the Lines" A programme produced by Yehoash Hirschberg. 8.40 Carol Rosen (Contr'alto) with Rachel Kirstein-Cohen (Piano) Songs by Debussy and Ravel. 9.05 Hamavdil 10.05 "The Hotel Crises" (repeat) 11.00 This Night. 11.25 "Listen and Solve." 12.05 A Moment of Poetry. 12.08 Close Down. 2.00-5.00 Songs and Tunes. 5.00-8.00 Same as Second Programme.

**SECOND PROGRAMME**
457, 433, 256, 249, 355 and 340.5 M.

News: Today and Tomorrow: 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, noon, 1.00, 2.00, 3.00, 4.00, 5.00, 6.000, 9.00, 10.00, 11.00, midnight, 1.00, 2.00, 3.00.

Today: 5.05 a.m. Hebrew Songs. 5.55 Religious Service. 6.05 Exercises. 6.15 Musical Clock. 6.55 Programme Announcements. 6.59 A Moment of Hebrew. 7.25 "Hebrew Songs." 7.55 "Green Light." 8.05 Announcements. 8.10 "Good Morning." 8.55 Names and Events in the Headlines. 9.05 "Good Morning" (cont.) 10.05 "Here at Home." 11.40 Where to go and light music. 12.05 Programme for the Worker and the Employer. 12.30 "Smile" — Songs and Sketches. 1.05 "At Midday." 1.25 Hebrew Songs. 2.05 This is Ehud Manor. 3.05 Popular Songs — Regards. 4.05 A Moment of Hebrew. 4.06 "Who is Afraid of Classical Music." 4.30 Shabbat Songs. 5.05 "Not By Bread Only" — On Dogs and their Owners. 6.05 "Pop Music" — Fashion, Art and Politics. 6.55 Announcements. 9.05 Another Time. 10.05 "From Me Mani" — with Mani Peer. 11.05 Hebrew Songs. 12.05 A Night of Stars. 1.05-8.00 Songs and Tunes.

Tomorrow: 5.05 Songs and Tunes. 6.05 Musical Clock. 6.57 Religious Service. 7.05 Hebrew Songs. 8.05 Announcements. 8.10 *Morning Tunes* — Regards. 8.55 A. Allon's Corner. 9.05 Morning Tunes (cont). 10.05 Classical and Light. 11.05 Oriental Songs Festival (repeat). 1.05 Stage and Screen. 1.40 Light Music. 1.50 Eretz Yisrael Reminiscences. 2.05 Where to go and light music. 2.30 Popular Songs. 5.05 "What I Like". 8.05 A programme with Aric Einstein. 6.30 Sports. 6.55 Announcements. 9.05 Musical — "The Music Man" 10.05 "Music remains Forever" — Songs from 1942. 11.05 This Night. 11.25 "Old Favourites" — Regards. 1.05-6.05 Songs and Tunes.

**FIFTH PROGRAMME**
445 M.

Today: 6.58 Opening. 7.00 News and This Day. 7.25 Song and Melody. 8.00 News. 8.05 Song and Melody.

Tomorrow: 6.58 Opening. 7.00 News and Weekly Diary. 7.50 Song and Melody. 8.00 News. 8.05 Song and Melody.

**IMMIGRANTS' HOUR**

457, 433, 256, 249, 355 and 340.5 M.

7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian 8.45 Russian. 9.00 Close Down.

**ENGLISH NEWS AND PROGRAMMES**

7.00 a.m. (4th programme and short waves); 9.55 a.m. (1st programme): 1.30-2.00 p.m. (4th programme and short waves); 5.55 p.m. (1st programme); 8.30-8.45 p.m. (4th programme); 10.00-10.45 p.m. (short waves).

**FRENCH NEWS AND PROGRAMMES**

7.15 a.m. (4th programme and short waves); 10.55 a.m. (1st programme); 2.00-2.30 p.m. (4th programme and short waves); 6.50 p.m. (1st programme); 8.45-9.00 p.m. (4th programme); 12.00-1.00 a.m. (short waves).

**GALEI ZAHAL**

Today: News: Every hour on the hour. 6.05 Early Morning Tunes. 6.55 For Soldiers and their Families. 7.05 Morning Tunes (cont.). 7.55 Programme Trailer. 8.05 "Zahal's Diary." 8.30 Requests. 10.55 "The Short Hassidic Story." 11.05 Warm and Tasty. 11.55 "What's New." 12.05 Zahal's Diary. 12.30 Warm and Tasty. 1.30 The Jewish Viewpoint. 1.35 Warm and Tasty. 1.55 Announcements to Soldiers. 2.05 Light entertainment with Mani Peer and Revital Amit. 2.30 Quiz. 2.57 Programme Trailer. 3.05 Light Entertainment (cont.). 3.55 Prophetic Portion of the Week. 4.05 Hit Parade. 5.05 An Interview with a navy commando. 6.05 Zahal's Weekly Magazine. 6.45 Tradition, Tradition. 7.05 Did Manosi's Short Friday. 8.05 It's Good to be a Poet". A programme on H. N. Bialik. 9.05 "By Request" 10.05 "My Favourite Songs". 11.05 "On One Subject". 11.58 "Midnight Talk." 12.05 Zahal's Diary. 12.20 "Night Birds" — with Uri Lotar and Puina Bat-Zvi. 3.05 Tunes in the Night.

Tomorrow: News (every hour on the hour. 6.05 "Saturday Morning" — Regards. 8.05 "Sandwich." 8.55 Programme Trailer. 9.05 "Sandwich" 8.55 Programme Trailer. 9.05 "Sandwich" (cont.). 12.05 Zahal's Weekly Magazine. 1.05 Personal Questions — Yaakov Agmon's programme. 2.05 "The Third Man" — a radio game. 3.05 Two Hours with Yossi Banay. 5.05 Zahal's Diary. 6.05 "The Shoemaker and the Tailor's Wife. 7.05 From him to you. 8.05 By Request. 9.05 Tradition, Tradition. 9.55 Music from the Shows. 10.05 "Dialing and Song. 11.58 "Midnight Talk." 12.05 Zahal's Diary. 12.30 "Night Birds" — with Uri Lotar and Puina Bat-Zvi. 3.05 Tunes in the Night.

**ISRAEL TELEVISION SERVICE**
**FRIDAY**

6.00 The Partridge Family. 3.25 Erev Shabbat Programme. 6.00 News. 8.05 Shabbat Song. 8.10 Weekly Magazine. 9.10 "Don Quixote." 10.30 Night Sounds — "Sheherazade." 11.10 News.

Arabic: 6.00 News. 6.04 Film. 7.45 News. 8.00 Programme Review.

Educational: 7.30 Technical Drawing 9. 8.15 Maths 7. 9.05 Geometry 6. 10.00 Biology 10. 10.45 Youth Magazine. 11.30 Art. 12.00 Art. 2.00 *A page* from a book. 2.05 A game on words. 2.20 Film.

**SATURDAY**

10.00 Children Song Festival. 11.00 "So It was in Music. 11.20 "Carry On Constable." 8.00 Hamavdil. 8.30 Mabat. 9.10 Ironside. 10.00 Mabat Sport. 10.40 Entertainment. 11.30 News

Arabic: 6.00 News. 6.04 Requests. 6.62 Innovations and Inventions. 6.45 Drama.